

Jaboni Youth

Number Three for August 1994

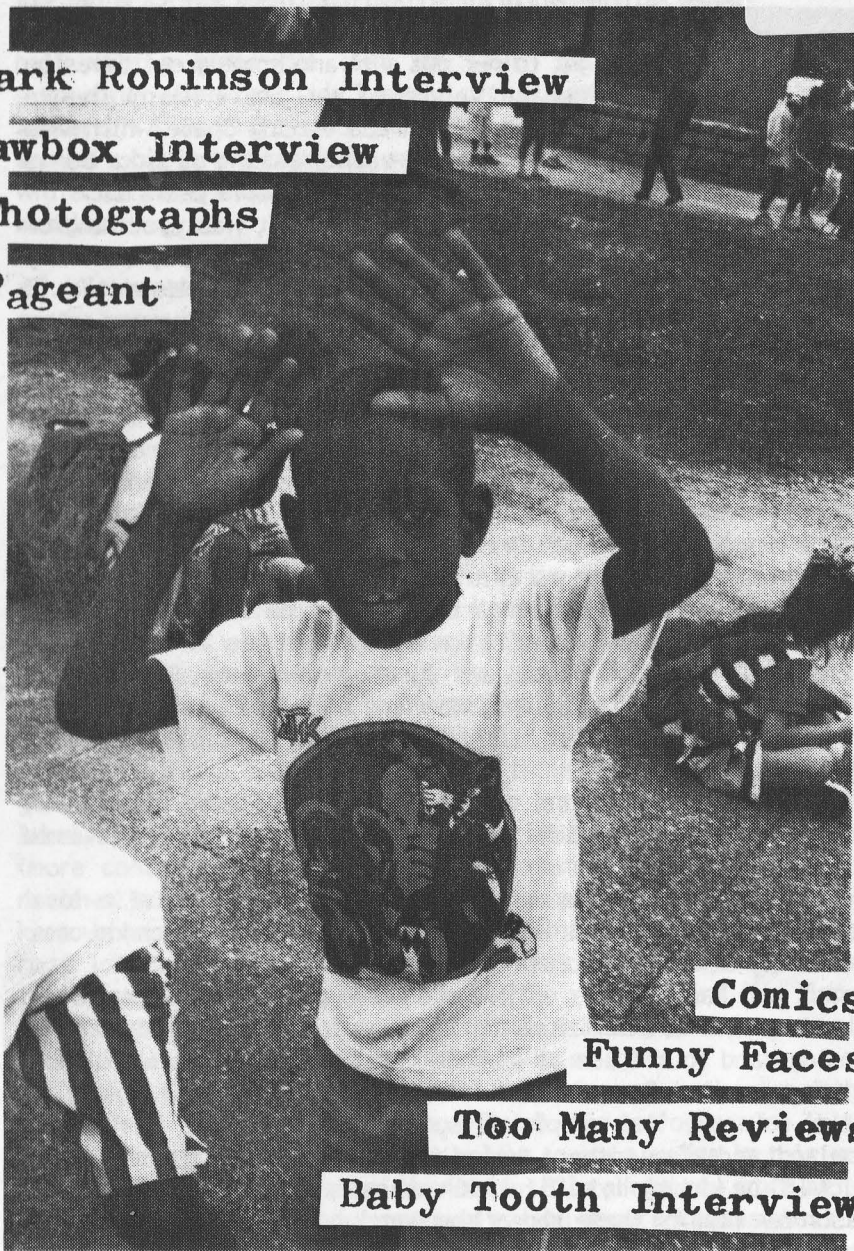
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Mark Robinson Interview

Jawbox Interview

Photographs

Pageant



Comics

Funny Faces

Too Many Reviews

Baby Tooth Interview

I'm feeling nostalgic...

...which is kind of sad because I'm feeling nostalgic about events of the last six months. I went to the Working Holiday Weekend which, besides being a mind blowingly great show and fun weekend, opened up the world of indie rock to my eyes. I got to speak to the leader of one of my favorite bands Mark Robinson. That band broke up. I got to put out a 7" and some great tapes on the label I help run, Teenage Velvet. I saw Steve Albini live in person at the Shellac show at the Thread Waxing Space which was pretty godlike since it's something I'd been dreaming of since Songs About Fucking changed my musical landscape a couple years back.

Kurt Cobain killed himself and I thought it was upsetting on many levels (especially as an indicator of how desperate my generation is for some kind of cultural touchstone). Woodstock II happened as MTV did play-by-play and it was an even more upsetting reminder of how most of my generation, and mainstream culture, is out there groping for big events.

I made lot's of new friends and grew apart from some old friends and all along had a couple of friends who I could pretty much depend on. I finally found a nice girl to be friends with and go out with.

I found out that Proteen Records from Harrisburg, Pennsylvania is going to put out some records by my band Junebug. We later got to play a kindergarten-first grade school and a New Jersey basement show with Crayon and the Softies all in the span of one week. My good friend, and Junebug's drummer, Steve moved to New Jersey in the middle of nowhere on a farm. We decided it was best to break up. Just recently I found out we might be on a CD comp of some sort.

Due to my zine, label and band, I received more mail than I ever thought I would (sometimes building up half foot unanswered mail pile sculptures).

I worked a great summer job at a camp for kids of a local homeless hotel which was much more pleasant than the rich kid camp I've worked at the last couple of years.

I got Jason Noble of Rodan's home phone number to do an interview with him sometime on the near future. I got to see his amazing band four times as well as great shows by Franklin Bruno and Codeine and Pumpernickel (who I got to see every couple of weeks). In the last couple days, I've missed shows by Versus, Vineland and many others including a Mountain Goats show (for which I'll be kicking myself for, for years to come I bet). There is a reason for missing these shows however.

As I write this I'm preparing to leave for college, a move I delayed last year about five weeks before I was supposed to go. I've also thought more about what I want to do with my life than I've ever thought before thereby confusing myself all the more. Yeah when it comes down to it I'm just as confused about that whole life thing as I've ever been but I am a bit happier at least.

Now about the zine. As I'm writing this it's been seven and a half months since the last ish which is pretty sad in itself (especially when I see ads I sent out that advertise it as coming out in March). Life kind of took me by the seat of my pants and flung me around a bit in the last half year and the zine took a back seat for a while but I've been "into it" as of late and I'm happy with the results.

I apologize to all the people I didn't write to promptly or at all. You were probably either a victim of the mail sculpture or you sent a request for a zine and I figured it was better to wait until it was out instead of wasting a stamp by sending out another note saying "I have no copies of JY (insert number here) but I'll send you JY #3 when it's out" (this should be a familiar sentence to some of you out there).

For a while, I was really into the "professional" zine thang and I think this is pretty obvious from this issue. However, I'm kind of bummed that the personal and fun stuff sort of suffered from a lack of space. Number four will strike a balance between my pro/amateur dilemma. However, as I said I'm happy with the results and as always I will repeat my mantra to any doubters, "I'm tryin'."

When it comes down to it, I'm a mere 19 years old and I'm constantly being hounded by alternating fears that I'm either doing too much stuff or not enough stuff. So I think I'm going to attempt a zen like balance between the various thought extremes. I think I'm gonna avoid joining a band for a while and I'll concentrate on the label. I'm gonna try to make this zine a little more personal and fun (more contributions, cartoons, and features and less music and reviews) but at the same time I'd like to get some advertisers and keep up on some more professional magazine touches (I'd like to get next ish done with offset printing, more photo screens, slicker layout, more distribution). Of course, the way my mind flip flops I might decide to just put out a zine of low fat recipes and communist propaganda instead if the inspiration to do so hits.

Well, now it's just about time for my other mantra, "Whatever." That's how I'm gonna finish this intro because in the end that's the only reaction that seems to make sense in this sort of crazy world. Enjoy Jaboni Youth #4. I'll talk to you more at the end of this little self-indulgent publication about ad rates, next ish and the new confusing mail situation now that I'm going to school. Whatever.

ON
US.

DEBRIAN M.

© 1994

I'LL TELL YA SOME-
THING ABOUT THIS
GENERATION X™ ~
WE'RE ABOUT TO FACE OUR
CERTAIN FATE DUE TO
ALL THESE PUNKS
LOOKING FOR FUN
ART JOBS!

ART THIS, ART THAT! DUMB
VISUAL ART JOBS, MUSIC
INDUSTRY JOBS, PERFOR-
MING ART JOBS...

WHAT EVER HAPPENED TO
THE CONSTRUCTIVE JOBS
THAT CONTRIBUTE
SOMETHING VALID!
SHOW ME SOMETHING
TANGIBLE!

CRIPES!!

N TICONDEROGA 136

FINIS.

Mark Robinson

Interview

Unrest were playing the Flying Squire in my oft-visited hang out of Danbury, Ct with Versus and local faves Her Tears no less! One problem. It's a bar. Argh the scourge of a young pop fan. However, after all the youngins had gone home after being turned away at the door, myself and Mark, Lee and Dave of Pumpernickel stood firm refusing to be turned away by cold weather in the teens, near frostbite and several feet of snow. Eventually, the hesher lookin mafia doorman in cahoots with the even more hesher lookin mafia bar owner let us in the back and gave us some very appreciated free coffee just in time to catch Unrest's fine set. I guess underage kids in the bar is better than explaining to the police why there are four young men frozen to death outside the bar looking through the window. Well, eventually I got to talk to Unrest leader and Teen Beat founder Mark Robinson who informed me that I could interview him if I came up to Bridgeport the next day to a free acoustic show at Secret Sounds Records. I obliged and after giving him an essential band bribe (a box of Vienna Fingers cookies in this case) I was granted a nice lil' chat. Unrest, regrettably, broke up soon after this interview under somewhat mysterious circumstances but I hear Air Miami, Mark's new band with Bridget, is great. But before thinking about what is sure to be a great new pop legend let's consider an old one with Mister Mark Robinson.

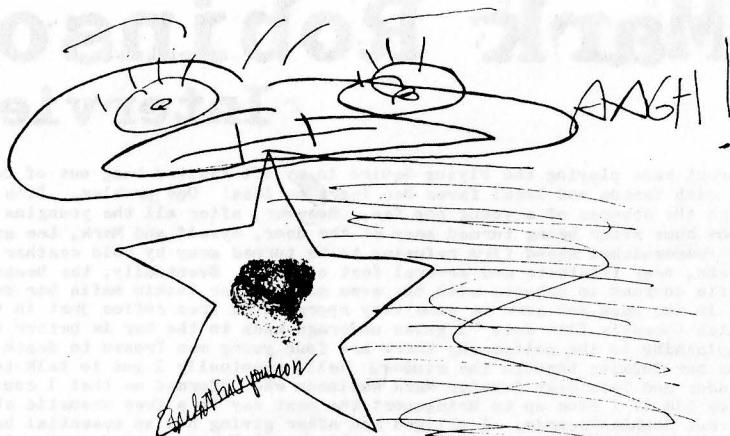


Mark at Secret Sounds.

This interview was conducted on Saturday, January 22, 1994 in the back of Secret Sounds in Bridgeport, Ct while Phil was getting the van door fixed.

JY: Um ok. This is my first interview, well live one, so I might not be the slickest but hey, what the hell (nervous laughter).
 MR: So Jaboni Youth, that's from Connecticut I guess?
 JY: Um...actually from Thornwood.
 MR: From where?
 JY: Thornwood, New York actually.
 MR: OK.
 JY: But I drove all the way up here and all.
 MR: For some reason, I thought it was from DC.
 JY: I was down at the Simple Machines convention thing (Working Holiday Weekend to be exact) and I gave Bridget one while I was down there.
 MR: Right. You mailed me one.
 JY: Oh I did?
 MR: I think!
 JY: I don't know.
 MR: Oh no no. That's why I thought it was from DC, cause I picked it up at the record store.
 JY: Ok yeah, I brought some down to Arlington.
 MR: Yeah so I just assumed it was from down there.

JY: Yeah I brought some down to Go! and down to the other place...that's in Maryland?
 MR: Vinyl Ink!
 JY: Yeah. OK now questions? How did you get Simon LeBon to produce your album?
 MR: Well, we were just joking around and we thought it'd be really funny and since were on a bigger label they can like contact with those kinda people.
 JY: Did he actually do anything or did he just sit around?
 MR: Well he was there.
 JY: Now that you're on the major label are you getting tour support and stuff like that?
 MR: Well we could if we wanted to but we don't take it. All the money that record companies give you it's like a loan so we took a really small advance and we don't take any tour support or anything.
 JY: Yeah I was wondering if it was like that Helmet thing. I heard they were getting sued now over money.
 MR: Oh really?
 JY: Yeah. Ok well that was one of my questions.
 MR: The band we toured with, Stereolab, they signed for like an immense amount of money



Thumbprint drawing by Bridget Cross

and then they went on tour and rented a tour bus and everything and they lost so much money, but I mean the record company paid for it all but they're never gonna get any royalties or anything.

JY: How do you like playing the bigger shows like with Fugazi at Roseland or playing Lollapalooza?

MR: You get less nervous playing in front of more people.

JY: How's that?

MR: Because you can't really see the people...especially at a Fugazi show everybody's like fifteen feet away from you whereas if you play at a party in somebody's basement there's probably gonna be somebody standing like three feet in front of you.

JY: What do you think of playing like over 21 shows because me and all my friends had a hard time getting in yesterday? He (pointing to my compadre Mark Osipov) was the one that was all upset and throwing snow at his head.

MR: (Laughs) We usually try not to play over 21 shows, but I guess our booking agent booked one. We don't really have a policy about it, but we definitely try to play all ages shows when we can.

JY: Cool...

MR: Of course, if there is no other option then we will play over 21 if we can't get anything else.

JY: I heard you did an ad for a shoe store. I read that in MAXIMUMROCKNROLL and they were getting all angry at you.

MR: MAXIMUMROCKNROLL!

JY: Yeah.

MR: That's weird.

JY: Did you do an ad for a shoe store?

MR: No!

JY: No.

MR: Superchunk did.

JY: I'll show it to you afterwards I have it with me. It's a lie!!!

MR: We did a jingle for a shoe company.

JY: OK that's what they're talking about.

Was that a while ago or was that recently?

MR: Like a year and a half ago.

JY: Was it like an Unrest song or was it just funnin'?

MR: It was written for the commercial. First they wanted us to be in it and we said no. We were like no we don't want to do that... well we'll do the music but we're not gonna



From left: Mark, some woman, Bridget & Phil Krauth. Unrest's last days.

be in it. And then they're like ok whatever. Then they called us back.

JY: Do you sing on it?

MR: Yeah. It's really hilarious actually. It's was on MTV.

JY: Oooo! How'd you get so many Teenbeat numbers and are you going to keep numbering friends' weddings?

MR: If a close friend had a wedding I'd probably number it, but I don't really know anybody that's married. How did we get so many numbers? Well...put out a lot of records.

JY: I was just looking at Teenbeat 50 and some of 'em are strange.

MR: Some of 'em are wrong because that record is three years old.

JY: What was the deal with that?

MR: Matador didn't get around to putting it out.

JY: Were there any problems over there or was it kinda like...they're Matador and you're not?

MR: Well, let's just say when we gave them the three records...dustDEVILS LP, Teenbeat 50, and the Unrest Fuck Pussy Galore thing...that was like three years ago. At the time, Pavement was on Drag City. So...let's just say they had other priorities.

JY: Ouch!

MR: They obviously had some Pavement records before they put out ours.

JY: Is Teenbeat you're only job besides Unrest or do you have to work in the salt mines?

MR: Oh no, just Teenbeat.

JY: Does that bring in a lot or does Unrest get most of it (the money)?

MR: Well, Teenbeat does ok but I don't take any money out of it. Teenbeat's like a co-op or something, but Unrest I get money from...from playing live and stuff.

JY: What ever happened to the old members of Unrest...from all the early albums and stuff?

MR: Well, Unrest started out...it was me and Phil and this guy Tim and we all went to high school...and he is now...he went to Yale and some colleges and stuff. That's in Connecticut (we laugh...ha). He's now like an architect in Munich, Germany. Chris Thompson...he was in this band Circus Lupus. He played bass for us for like a year and he plays on the first album. He's now booking

agent for this new club...that Black Cat.

Dave Park played on the second and third albums. He's like married and he's like a video director. He does commercials and shit like that.

JY: Iwww! Well, maybe not?

MR: No, he was actually also on the first Eggs album and he was in Sexual Milkshake too. It's kinda strange. And Flowers of the Spline (this was a band name I just couldn't make out) He's been in like 4 or 5 Teenbeat bands. That's all the members of Unrest, plus Bridget.

JY: Do you think it's pretty stable now?

MR: Three years.

JY: I guess I'll try some word association. This might or might not work cause I'm just gonna come up with the words at random. OK.

Fudd Burrito's.

MR: Mmmmmmmmm!

JY: Vienna Fingers.

MR: Uh...zebra!

JY: OK! Drunk in Connecticut.

MR: Pepperoni (we laugh).

JY: Jaboni Youth.

MR: Wonderful piece of literature.

JY: Yeah! Would you do a thumbprint drawing for me? What you have to do is either you put your thumbprint on the paper, or I'll use mine if you don't want to get messy, and you draw a picture around it.

MR: Ha-ha-ha-ha! (that means uproarious laughter)

JY: Would you do it?

MR: Yeah.

JY: Do you want to use your own thumbprint or my thumbprint?

MR: I'll do it. This is just like one of those police station things (the ink pad...I didn't have cuffs or anything).

JY: Here's a pen.

MR: I kinda rubbed it twice (his thumbprint...not the pen).

JY: It's ok. You can kinda get a Mark Robinson impression.

MR: Ok what am I supposed to do?

JY: You're supposed to make a drawing around it.

MR: Are any of you Jai Lal fans?

JY: Jai Lal! Not especially. I almost went in Florida once with my grandparents.

MR: We went in Florida...In Orlando.

JY: There's Jai Lal around here too right?

My friends & the temperature, both

under 21, at the Flying Squire.

MR: Uh-hum. Florida and Connecticut, those are the only places that have it.
 JY: Are you going to Jal Jal tonight?
 MR: No, but hopefully when we go to Orlando we can go. It's awesome.
 JY: Do you guys mostly tour around the east coast or are you guys going all over the place?
 MR: Do you mean right now?
 JY: Yeah.
 MR: We're going to Buffalo and Ohio and stuff...this time (and there never was another time...sniff).
 JY: Do you guys usually do really long tours or just a few weeks at a time.
 MR: This is a three week long tour. Last tour was like five and a half weeks. This is with Versus. We're on tour with them for 12 shows and then we're gonna play with this band Slant 6, who are from DC, for 11 shows.
 JY: Yeah...I know 'em.
 MR: I don't know if this will fit in your magazine (this drawing). You'll have to reduce it.
 JY: That's ok...I'm into that shit. (Long pause) Does Teenbeat only put out DC stuff? What's your policy on that kinda thing?
 MR: No, we put out stuff from out of town, but I like to mostly put out stuff from DC.
 JY: Hey would you sign it (the thumbprint drawing)?
 MR: Yeah.
 JY: You wouldn't want me selling it as my own work.
 MR: This is from when we made the first Teenbeat tape (talking about the music playing in the record store which was from the end of the first cassette).
 JY: Was Teenbeat started when you were in high school?
 MR: This was recorded nine years ago.
 JY: Did you ever think you were going to be this big?
 MR: Not!
 JY: Did you tour from the beginning or was it just a high school thing?
 MR: Our first tour was two years ago.
 JY: Wow! Did you only play D.C. before that?
 MR: No, we played in New York and stuff.
 JY: Do you wanna go now (Phil had just got back from fixin' the van)?
 MR: Yeah. I think we gotta go and get to CB's (CBGB that is).
 JY: OK. Well, thank you...

MR: Do you have any parting questions?
 JY: Uh...no. Any last comments?
 MR: Uh...no.
 JY: OK thanks...actually, what is the significance of your King's Jacket that you wear everywhere it seems?
 MR: The significance is to keep my body warm when it's cold outside.
 JY: Bye bye.
 MR: Bye.



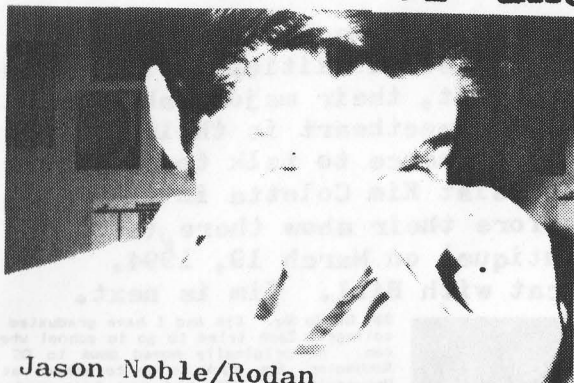
Thumbprint drawing
Mark Robinson

SPLURGER
 20 SONG CASS
 \$2.50
 1/2 HR. OF PURE
 ICONOCLASTIC
HELL!
 JIFFY BOY
 PO BOX 255
 NEW BRUNSWICK,
 NJ - 08903
 \$2.50

The SoApBoX
 issue #1-reviews,colages,jock killer,
 make fun of "grunge(the fashion
 not the music),a mighty mihty basstones
 and an insane person Interview and every thing to
 keep the working mom informed.
 30 pages or so
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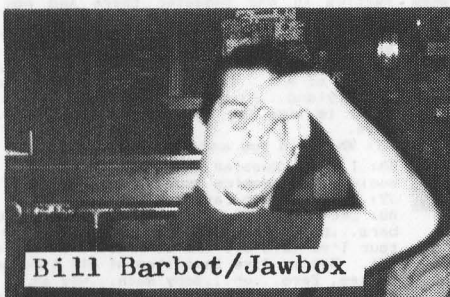
Funny Faces

of Indie Rock

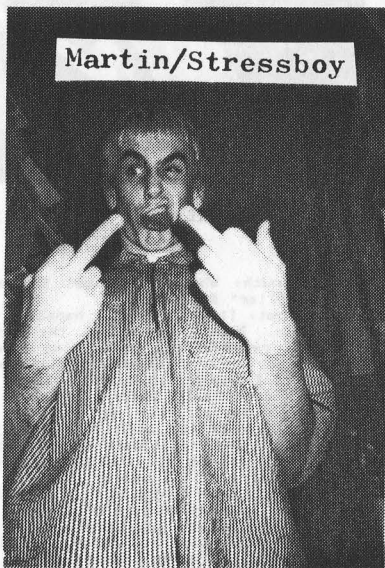


Jason Noble/Rodan

Geez them indie rockers are wacky. I asked some to make funny faces and they said ok. Here are the results. More next issue.



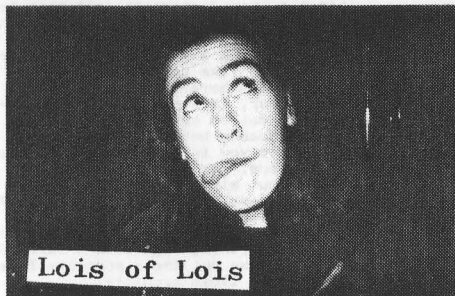
Bill Barbot/Jawbox



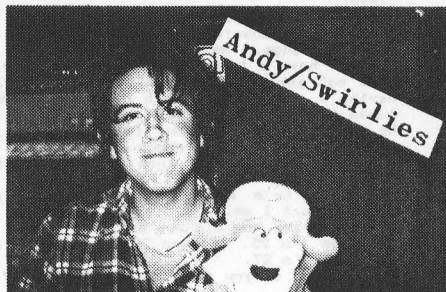
Martin/Stressboy



Joyce & Chick/Scarce



Lois of Lois



Andy/Swirlies

Jawbox Interview

Jawbox is a true punk rock machine with just enough melody and pop sensibilities to leaven the mix. Believe it or not, their major label debut *For Your Own Special Sweetheart* is their best record yet. I had a chance to talk to guitarist Bill Barbot and bassist Kim Coletta in the CBGB Pizza Boutique before their show there (at CB's not the Pizza Boutique) on March 19, 1994. First here's my cat with Bill. Kim is next.



Bill Barbot in action at CBGB.

Jaboni Youth: Where'd you get the nickname "Three Dollar" Bill Barbot?

Bill Barbot: It kind of just happened because of my mom. When I was a kid, the first time I really remember her describing someone as being queer as a three dollar bill was David Bowie and I thought that was kind of a cool thing to call David Bowie. And I also kind of wanted to irritate my mom by calling myself three dollar bill but it's just an imaginary thing that nobody actually calls me that I can put on all the records and make people think that I'm mysterious.

JY: Wait, is Zach coming into this interview?

BB: Zach...no. He doesn't talk much.

JY: OK, let me ask you then. Where do the names El Jefe, Even Stu Betsy, and Jim come from on the last three records?

BB: Jim Shorts? Those are all figments of Zach's imagination. He was trying to be very clever.

JY: Is he a shy guy?

BB: No, he's absolutely not shy at all. It's really strange. He loves to talk and if you did not have a tape recorder running and you were not asking him questions and were just having a conversation with him like a normal human being he would talk your ear off. But he hates the interview format. He just doesn't enjoy talking about the band.

JY: Is he much younger than all the others in the band?

BB: No. He's a little over than a year younger than I am.

JY: May I ask how old you are?

BB: Yeah I'm 25. I turn 26 next week. J.'s 26 and Kim's 27.

JY: Are any of you still going to school?

BB: No No No. Kim and I have graduated from college. Zach tries to go to school when he can. He originally moved down to DC from Rochester, New York to go to school at the University of Maryland and he's ended up putting in one semester there and now his college career is on hold for a while. J. has kind of bounced himself around various art schools and colleges. Actually he's been to NYU...he went to the Maryland Institute's School of Art...I think he's done some stuff at Maryland...he went to Montgomery College, which is like the community college where we live.

JY: What did you and Kim graduate in?

BB: I was a Russian major and Kim was a sociology/economics double major.

JY: What is your favorite tour snack?

BB: Let's see. I have five favorite candy bars...but actually it's funny cause this tour I've laid off the candy bars a little bit. But my five favorites of all time are Reeces, Zero...uh...Baby Ruth...why am I drawing a blank here? Alright those are my three favorites (laughs). I forgot what the other two were. I used to think about candy bars a lot when we were on the road, but now I'm a big fan of bean dip...Frito Lay bean dip. Frito has come up with this new scoops style of Frito and you can get like a 99 cent bag of scoops and a couple of tins of that bean dip and it's delicious.

JY: At least with the scoops you can use it up. You don't have all the extra bean dip.

BB: Right! Yeah a totally delicious treat. And it's very filling too. You eat a bag of Doritos or something...they tend not to stick with you very long. But there's another snack that I have to mention which is unavailable for the most part in the northeast. I can only find it in the south and Texas, and even in like Utah. It's lime and chili flavored Tostitos which is like a tangy, slightly spicy delicious kind of white corn chip but they just don't sell them in this part of the country. I don't know what it is but it's very frustrating.

JY: How many months a year are you on tour because it seems like you're constantly playing up around here?

BB: On tour tour, like properly on tour -- meaning we're out of town for more than a week -- is probably between four and six months. But if you total up all our shows, all the weekends, and five day stints, it adds up to about eight months.

JY: Do you get out to the west coast much?

BB: No we don't get out the west coast as much. I mean it's so incredibly far to go out there for anything less than a full US tour so we've been out there probably five or six times. Five times probably.

JY: Do any of you have jobs now that you're on the major label?

BB: No. This is our job.

JY: Is that difficult?

BB: It's really difficult. It's not as glamorous as it's cracked up to be. I actually make less money, much less money, now

than I did when I was working my day job. We do manage to pay the rent but its no Cadillacs and Champagne. We're scraping by.

JY: Do you all share one apartment?

BB: No. Kim and I live in the same house and Zach lives right down the street. The three of us live in Silver Spring, Maryland and Jay lives down in DC.

JY: What's the most punk rock thing you've ever done?

BB: Well I graduated from college and started a punk rock band for one, but actually the

most punk rock thing I ever remember doing happened when I was in 8th grade. It was

punk day at my junior high school because that was back when punk was still kind of a novelty thing. I mean I was in 8th grade

probably in 19...god when was it...1980 maybe, 1981...something like that. And the night before, I decided I wanted to go into

punk day with a safety pin through my face. So I sat up in the bathroom, my mom and dad

were downstairs, and I was up in the bathroom with a safety pin trying to shove it through

my face and I eventually succeeded. It wasn't really that painful cause I managed to

get through like a nerveless chunk of skin. I managed to get the safety pin all the way

through my face and fastened it and I went downstairs and my mom totally freaked out and

I ended up getting sick the next day and not going to school at all. That was the punkiest

thing I've ever done. I made myself sick with a safety pin.

JY: Since I guess you'd be called a post-punk band, do you have hardcore roots?

BB: Yeah I do have hardcore roots although I was never a big hardcore head. Like I never

went to a lot of shows when I was in high school. I was kind of afraid of punkers

because I started out more in new wave than punk rock. Punk rock to me at that time,

like in 1981-82, was all kind of the same thing...like new wave and punk and hardcore

and all that was just new stuff. And I finally decided I was down on Hendrix and I

was down on the Doors and down on the Grateful Dead and Led Zeppelin and all the

old stuff and I was like punk rock here we go! But I couldn't tell the difference

between like the Clash, who were a great band, and like the Color Field, who are a

terrible band. I just bought all those records and I was completely indiscriminate.

I didn't really get into hardcore until a friend of mine played the Teenager in a Box

7" by Government Issue for me and the Fuck You D.O.A. 7" and Minor Threat's In My Eyes

7" and I decided that was the coolest stuff. But at the same time as I was driving around

in my 76 Grand Prix listening to Out of Step, I would pull that out and throw in the Fine Young Cannibals. So it was like, if it's new

it's good. I didn't really get into hardcore per se, so much as just new music.

JY: Was it weird being on Dischord when you

grew up listening to their stuff?

BB: Yeah, but I never really went to deep

into the Dischord catalog. Let's see, my big

bands were Minor Threat, Rites of Spring and

Beefer, but I didn't really get into all

the other stuff. I never really dug to deep

into all the really obscure DC hardcore like

Double O and Dove and all these bands you've

probably never even heard of because they

never lasted for more than a couple of weeks.

JY: Were you in any other bands before Jawbox?

BB: I was in the Bad Brains before Jawbox (laughs). No. I've been in probably like twenty bands.

JY: Anything serious that ever put anything out?

BB: No. I tried as hard as I could to get a serious band together in college. We (his

old bands) ended up playing a ton of shows at college, but we never played any shows out of

town with the exception of one at Smith College up in Northhampton, Massachusetts.

That was like our big road trip and we went and played a dance. It was funny because we

probably had eighteen songs but they wanted us to play three and a half hours because it

was dance and so we just started making up shit like right and left. We walked out of

there with like \$250 so it wasn't to bad. But that was about as serious as we got. I

found it hard to be serious about having a band when I wasn't in DC because when I was

in college I was in the mountains of Massachusetts and there was absolutely no

music scene at all. And when I was in high school I was just in various cover bands and

fake hardcore bands. I tried everything I could to pull it together but it wasn't until

I joined someone else's band that I could actually get it going.

JY: Now that you're on a major label and you're getting more exposure, have you had

more respect from friends and family members who understand more what you're doing as

opposed to when you were still working a day job?

BB: I think it was very difficult for my family, and my parents especially. They

always supported me, but I think they found it difficult to take it (Jawbox) seriously

when I was a college graduate working as a locksmith slash delivery driver by day and

playing rock shows and spending thousands of dollars a year on my equipment making hardly

any money at all doing this music thing. They understood I was doing what I wanted to

do, but it's funny now, not only my family but the press and our local record store and

everybody takes us more seriously now that we're on a big label. It's really too bad

because there are so many great bands out there that are doing what they want to be

doing and nobody takes them seriously because they don't have the rubber stamp of a major

label saying that they're validated.

JY: Have you been getting a lot more people at shows and stuff too?

BB: Yeah, the shows have been bigger but I'm not so sure if that's because we're on the

major label or because of what a major label does. Part of the problem with being on

Dischord was that we were playing these towns

over and over again and where our audience

should have been growing it wasn't because

people couldn't find our records or they

didn't know we existed. Now through the

apparatus of having a major label promoting

our record and publicizing us and our music,

more people are finding out about us than

ever would before and I think that's a good

thing.

JY: Are you not taking any tour support?

BB: Yeah, we've never lost money on a tour so

we didn't see any reason to take some money

as a loan just because we now have the

potential to. It is a loan so if you take

out 15,000 dollars tour support to buy

yourself a bus it's ridiculous because that's

15,000 you have to pay back.

JY: Is your tour van new?

BB: That's a rental because we have six

people with us this time, where we've had

five in the past and we just didn't have

enough room for six people.

JY: Who are the people?

BB: We have a guy who's selling our merchandise and helping us move equipment and we have a sound guy this time.

JY: Do you help run DeSoto?

BB: Yeah Kim and I basically run DeSoto. It's our pet project.

JY: Where'd you get the name DeSoto from?

BB: The band Edsel, from DC, are friends of ours and they actually we came up with it when they put out there first 7" themselves. Since they were putting out a record, I guess they figured a record isn't a record without a label so they just came up with DeSoto.

Because they were called Edsel, I think they thought the car thing was a fun thing to go on. So they went with that and when it came time for Jawbox to put out the first Jawbox 7", they just asked Edsel if they could use the DeSoto name because it was only going to be a half Dischord release. So half Desoto, half Dischord...what the hell? Desoto wasn't used for about a year and a half and then our friends from Baltimore, Candy Machine, wanted to put out there first 7" and Kim and I decided we had some money to throw around. I mean not much -- it only costs about \$1000 to put out a 7" -- but we had enough money to help them out and we thought, what the hell, why don't we try to turn Desoto into a real label? We had J. design our logo for us and we cranked out the records and managed to hook up with some distributors and put it out.

JY: Are you actually getting some money from that or is it just a fun thing?

BB: Not at all. We totally operate it at a loss. I'm still owed a couple thousand dollars from DeSoto, but I mean it's not two thousand I'm desperate for. You know it's a fun thing to do to help your friends put out their records and to put out our own records too -- like to put out the first Jawbox and to put out the Jawbox/Edsel split 7" we did. And when it came time to press the vinyl for our record, we made certain when we had our Atlantic contract that we had the right to choose an independent label to put out the vinyl. And we have our own independent label so we're like alright we'll put it out ourselves.

JY: How long do you think you're going to be doing the Jawbox thing?

BB: Who knows? You can't say. If this record does well than we'll do another record and hopefully we'll last another year. If this record falls on its face and we lose money or get dropped maybe we'll dissolve. If we get dropped maybe we'll put out all our own records on DeSoto. You can't say. I mean being in a band is a lot like having a girlfriend or a boyfriend. You never know how long it's going to last. You just stick it out for as long as you can and as long as it's going well.

JY: Have you ever been to the CBGB's bathroom?

BB: Why yes. I've visited quite a few times.

JY: Do you have any scary stories from that?

BB: Not really scary stories. But I did have a very nice conversation with an incredibly drunk man that was sitting on the toilet taking a shit while I was taking a leak which is kind of an unusual thing because usually there's kind of an unwritten law that when your taking a shit you keep to yourself, especially when you're in an open room like CBGB. You know you kind of rely on having a stall, a little bit of privacy when you've got your pants around your ankles. But this guy was very gregarious and very gregarious and he was totally into starting a conversation so I stood there after I was done taking a leak talking to him for about five minutes while he finished voiding himself. That's about as scary as it gets for me.

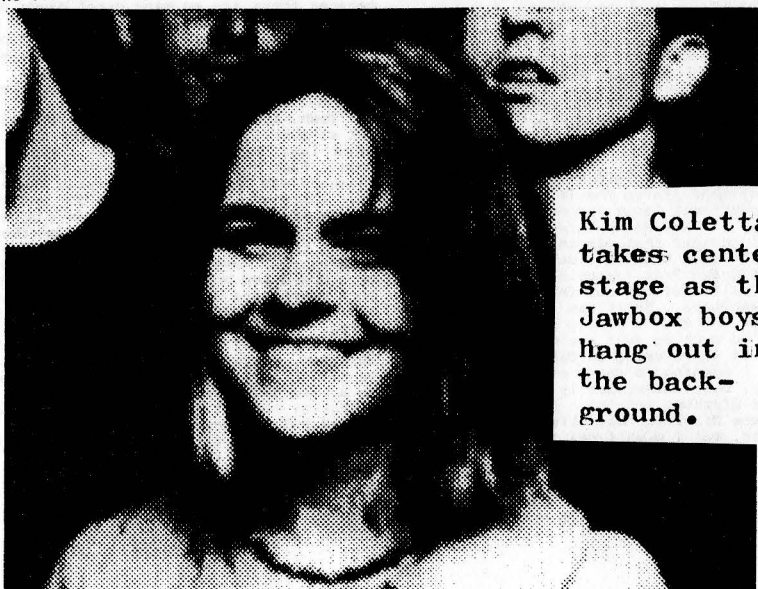
JY: I have kind of a morbid one here but I'll try it. What do you want written on your tombstone?

BB: My tombstone...so long pants.

JY: OK (Both laugh). That's about it thank you very much.

Jaboni Youth: Do you like my shoes? (I had recently purchased a spiffy new pair of brown suede dress shoes for cheap no less.)

Kim Coletta: Look at everyone else's footwear. We all have Converse on. You know their nicer than I'm used to but I like brown shoes. They're alright. I have couple pair myself. I have One Stars on. The trendy Converse. If you're gonna own one pair of shoes a pair of DM's are pretty sturdy.



Kim Coletta takes center stage as the Jawbox boys hang out in the back-ground.

JY: What are DM's. (My friends at the table begin to chuckle.) Oh Doc Martins. I'm sorry I feel really stupid.

KC: You have like suede Oxford's on so...

JY: I have Doc Martins but they're all cracked on the sole and I needed new shoes...

KC: Have you ever called them DM's?

JY: No I've never called them DM's. I've

called them Docs. Maybe it's a DC thing.

KC: No it's an English thing because I lived in England for a while and that's the home of the DM.

JY: I know Doc Martin and his wonderful air sole. When did you live in England?

KC: 1986. I lived in London.

JY: What did you do in London?

KC: Studied. I was in college. Yeah we're so old we graduated from college long ago.

JY: Yeah I don't know about that college thing. I don't do that.

KC: We do.

JY: OK, what are your...

KC: (breaking in) I don't have any influences so I can't answer that because I've never been influenced by anything.

JY: No actually I was going to ask about your hardcore roots. You don't have to have been listening to Agnostic Front. I'm asking like what you were listening to at age thirteen to fifteen and that could even be Depeche Mode or something.

KC: OK. I'm older than you. This is a guess on my part so when I was...well now there's a big difference between thirteen and fifteen. Let's forget thirteen because when you're thirteen you're listening to like Rush or Kansas and Led Zeppelin. Don't you think? How about fifteen? Fifteen's like a world of difference.

JY: Yeah early high school is good.

KC: I loved new wave music like the Vapors or the Violent Femmes. Then I started meeting hardcore people and this is in ninth and tenth grade. Circle Jerks...loved the Circle Jerks. Probably one of the first hardcore bands I got into. And I was fully involved with the Boston hardcore scene.

JY: You grew up in Boston?

KC: Yeah. Pits. Slamming. Those were the days. Black Flag, the Minutemen, D.O.A. There were some amazing shows, but I no longer really get into hardcore music.

JY: What do you listen to these days?

KC: This tour we've been listening to a lot of jazz music because you get really sick of rock n' roll because you hear so much your ears get burned out. But I mean I play rock music in our band. We toured with Girls Against Boys and Trenchmouth this tour and they were great. Certainly not hardcore music though and I haven't been into that in a while. On the other hand I like Helmet and that's pretty hard stuff. I like a lot of different things.

JY: What's your favorite tour snack?

KC: My favorite tour snack would have to be pretzels...baked not fried.

JY: They're low fat ya' know.

KC: That's why pretzels rather than eating a bag of chips or chocolate or anything. I try not to snack between our meals.

JY: What's the most punk rock thing you've ever done?

KC: I've done many things which I don't care to really get into. But a recent punk thing that I've done happened when I was really ill. Not this US tour but the last one...maybe two ago. We tour so much I can't remember, but I had a stomach virus and we played in Memphis and I was so close to throwing up all show and after the show I just ran out onto the sidewalk and these three guys came up to me, young boys, "Can I have your autograph?" and "Play an encore!" and I'm like, "Back off you don't want to be heard right now!" I couldn't yell fast enough and they were like, "C'mon sign this." Right

around me I just threw up right on the sidewalk in front of them. I warned them to go away and just threw up right there all over my sneakers.

JY: Do you sign autographs often?

KC: If someone asks for my autograph it's a little strange to me like that someone wants my signature. But I also think it would be terribly rude to say no, because for one reason or another it's important to this person and it's certainly easier just to sign the thing and be done with it. And you can write something silly. I don't think it's worth being confrontational like, "No, I'm not signing your piece of paper!" It doesn't seem worth it to me.

JY: Any weird show stories or shows you've played to weird audiences?

KC: Like prison shows (laughs).

JY: Or like a big skinhead show or something like that.

KC: No, you know we've never really attracted skinheads. Our music not interesting enough to them. It's not hard enough. No our showgoers are pretty calm. We played with My Bloody Valentine and I thought we'd go over poorly. I thought people would throw things at us but we went over fine so I got over my fear of playing with bands that sound different than us. I think that's a cool thing. We sold like fifty shirts that night.

JY: This is the morbid one. I already asked Bill. What do you want etched on your tombstone?

KC: I don't want a tombstone. I'm not going to be buried I'm going to be cremated.

JY: Nice!

KC: There's no way I want to be in the ground.

JY: Do you want your ashes strewn anywhere in specific?

KC: Probably the Marginal Way. It's in Agunquit (no way I spelled that right) in Maine. It's on the Maine coastline.

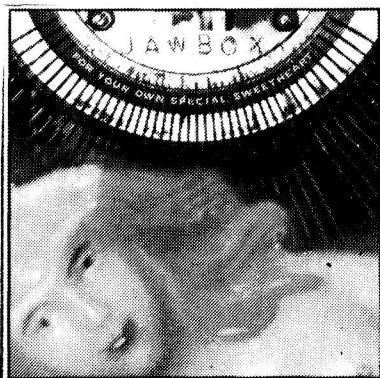
JY: What is it?

KC: It's beautiful is what it is.

JY: Awww. That's so cute. (Long pause) Well that's about it.

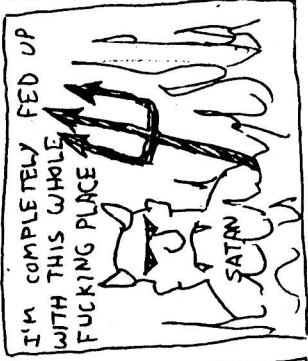
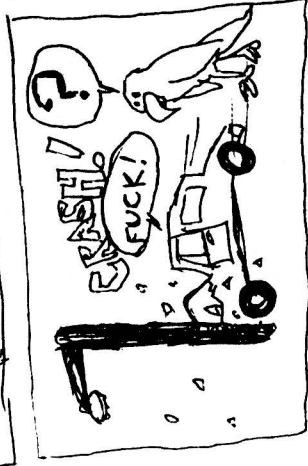
KC: Well good because I'm ready to go eat.

JY: OK. I'll let you eat.



This is a pic of
the new album.

Bye.



Cartoon by Robert U. Fur

Baby Tooth

Interview

Baby Tooth are odd pop heroes. Nicolas plays guitar & should play Shazam if they ever make that fine toon into a movie. Michal, bass & vocals, is cute like ET without the big eyes, long neck & scaly skin. David, in addition to being an incredible drummer, resembles all those Scooby Doo bad guys foiled by "those meddling kids" and sometimes dresses like a disco dancin' 70's funeral undertaker. He also works at Taco Loco in the Village where you can get great Mexican food & wanted signs like the one at the bottom of this page. As a band, Baby Tooth have a single on Richard Versus's Remora label, they frequent NYC hotspots like Brownies & Under Acme & they're in two ads in the latest Chickfactor. They're also really nice people who sent me handmade pre-worn Baby Tooth sweatsocks along with the interview they so graciously filled out for me. Friendly, hip, strange & arty pop genius. Catch 'em before they take off.

Baby Tooth's own true answers to Taboni Youth interview:

JY: Do you have a day job? If so, what is the worst part of that job?

David: The other day I read in a survey that work is hazardous to your health and so I don't.

JY: For the uninformed masses out there, who is in the band and what does each member do in the band (instrument wise)? Describe yourself (or each other) also.

Michal: Vox & Bass & Gravity

David: Drums & Vox & Dressing up

Nicolas: Guitar & Vox & Driving

Baby Tooth: We look like shit.

JY: How long has Baby Tooth been together and how did you form?

Baby Tooth: A year and a half ago we became Baby Tooth. For full year prior to that we were Pluffy with David on the other guitar. We actually met through ads. David answers Nicolas's on the paper and Nicolas found Michal in a small record store.

JY: Describe your band's sound in 5 words or less.

Baby Tooth: Pop from a nonexistent culture.

JY: How did you get signed to Remora? Has having records out on Remora helped with exposure, popularity, getting dates, etc.?

Baby Tooth: Nicolas slept with Richard. The record hasn't been distributed yet. It will

be sent out this month in a Remora package together with new singles by Alkaline and Envelope. So we have to wait and see. But the etc. has shown definite improvement.

JY: What is the best show you've ever played and why?

Baby Tooth: Vassar College March 5 '94. opening for Versus. Because we kicked their butt.

JY: Have you played outside of New York City? Where? Do you have any plans to tour?

Baby Tooth: See above and also Janice Mahinka's benefit shows in Danbury, CT, and WFMU at East Orange, NJ. We have no plans to tour as of yet.

JY: Why should everyone love Baby Tooth (plug yourselves)?

Baby Tooth: 'Cause we want to live the unreal life.

JY: For each member...if you were in the Miss America Pageant what would your talent be?

Michal: I know how to fall down very well.

David: I'm in a man's body but somehow I still make it to the Miss America Pageant.

Nicolas: I'm a slut.

JY: Do you have any new stuff coming out soon?

Baby Tooth: Oh boy...we're talking to some people about doing an EP on CD. New glorious news (5/29/1994): We're recording a CD for Jesse Obstbaum's new upcoming label! (Don't know the label name for certain.) For real and in real life. Out late summer. Watch. Also "Plot Returning" will be coming out on a Staten Island label called One Seventeen Wonderful. It's a compilation with the Lills, Cradle and Julie. Also "Small Dreamy" (live version recorded at the above mentioned Vassar show) will be coming out on a TVEC cassette.

JY: What stuff (records, t-shirts, mugs, commemorative coins, etc.) so you have, where can you get it, and how much does it cost?

Baby Tooth: Jet Lag/Explosive Crescent Man 7 inch available through Remora at the following address. \$3 plus postage. The old Pluffy 7" (Allen/Baby Tooth) \$3 plus postage. The 2th t-shirt \$10 plus postage. The Baby Tooth rave design chutney-server \$12.50 (no postage necessary). Baby Tooth P.O. Box 165 NY, NY 10014.

JY: In your humble opinions...who are the best bands coming out of NYC today?

Baby Tooth: Pony, Cake Like, Babe the Blue Ox, Yo La Tengo, Pacer, Dyners Club (Elliot's Sharp guitar quartet), Versus, Ottis.

JY: What is your favorite thing to do on a rainy day?

Michal: Go out and get wet.

David: Control the weather.

Nicolas: Sit by the window and watch the rain fall.

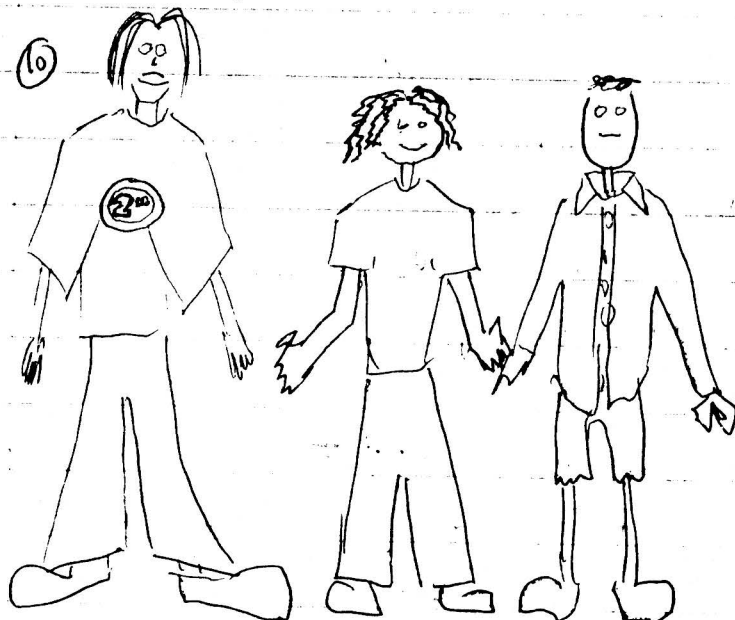
SITUATION WANTED:

The Earth to rip
open, leaving a
great flaming
chasm for everyone
to fall into.

Eternal Damnation.

Non Smokers Welcome

JY: Draw a picture of Baby Tooth. This can be a self-portrait, doodles, or something that represents your band.



JY: Your band has a very spacey...kinda weird sound. What are most of your songs about?
Baby Tooth: The songs are about (lost) girls and (lost) airplanes and (lost) telephones.

JY: Who writes lyrics?
Baby Tooth: David wrote The Explosive Crescent Man and Michal wrote all the rest. Who wants to know?

JY: Are any of you from other planets?
Baby Tooth: No! No way! Absolutely not! Categorically no! ...yes.

JY: Favorite stuff. Record.

Nicolas: Love Supreme

Michal: Sister

David: Isn't Anything

JY: Historical figure.

Baby Tooth: Pierre Menard (collective)

JY: Breakfast food.

Nicolas: Hot chocolate bread & jam

Michal: French toast

David: French toast

JY: Building material for place to live.

Nicolas: Indigenous stones and wood

Michal: Ice

David: Ice also

JY: Pair of socks.

Nicolas: The yellow Gap ones

Michal: My olive-green pair

David: Enclosed

JY: Part of your face.

Nicolas: Mouth

David: Eyes (my hair's pretty darn interesting)

Michal: Eyes also

JY: Variety of cookie.

Nicolas: Hazelnut

Michal: Chocolate chip

David: Bagel

JY: Books.

Nicolas: Sartre, Nausea

Michal: Borges, Labyrinths

David: Dostoyevsky, The Idiot

JY: Place.

Nicolas: The Crab Nebula

Michal: Deepest part of the ocean

David: Inevitable sadness

JY: What are your hardcore roots? This refers to the music/culture you were into at age 13 to 15 or younger (ex: that first Motley Crue/Iron Maiden show you went to in 8th grade; the black eye make-up and all black clothing you wore between ages October and December in your freshman year at high school; your old collection of Madonna CD's; etc.).

Nicolas: Genesis-Duke and Abacab, WXCI radio, Sex Pistols, Triumph, Smiths, Cure, total silence...

David: Village People, Led Zeppelin, Yes, Stravinsky, Eno, Hendrix, Kiss, Bartok, Black Sabbath, Genesis, ELP, Smiths, not a small amount of disco (roller skating variety)
Michal: Abba, Boney M., The Eagles, Supertramp, John Denver, Beatles, Tina Charles, Kate Bush, Don McLean, Genesis, Deep Purple, Jethro Tull, Led Zeppelin, David Bowie, Joy Division, The Smiths, The Cure, The Jesus and Mary Chain, R.E.M., The Velvet Underground

Write Baby Tooth:

PO Box 165

NYC, NY 10014

Thank you sweet things, this has been Baby Tooth.

TEENAGE VELVET

Hi kids. This is an ad for the label I help run. If I were you I'd first check out the Hometown Talent Show Comp (TVEC-14) to get an overview of our bands. Also try out our own little slab of vinyl (TVEC-11) the Junebug/Pumpnickel split 7". Next have a party and buy tons of super cheap tapes with full color covers. OK. Next issue I'll tell you about all the Teenage Velvet bands and some other neat bands from around here. Good.

T.V.E.C. Mailorder (All prices postage paid)

- TVEC-14 Hometown Talent Show Compilation.....\$5
Junebug, Pumpnickel, Yoke, Stressboy, Jiker, Bob, Her Tears, Grit, Raggedy Ann, Eve 9, Stanley, Baby Tooth, Men for Others, Pageant, and many more.
- TVEC-13 Pumpnickel - ...to lee.....love sarah.....\$4
The brand new tape. Lots of drums, lots of noise, and lots of sad and pretty songs.
- TVEC-12 Jiker/ Stressboy Split Tape.....\$3
Our punk rock cassette. Jiker= skankin' punk. Stressboy = angry fast pop punk.
- TVEC-11 Junebug/ Pumpnickel split 7"\$3-black/\$4-clear
We have 300 on black and 200 on clear vinyl. Each comes with a handmade Pumpnickel doodle and a Junebug sticker. Happy... and sad... The best stuff yet by the both of 'em!!!
- TVEC-9 Yoke - Songs for Zoepy.....\$3
A melodic post-punk guitar attack with sweet vocals. Dischord-like yet poppy.
- TVEC-8 Junebug - New School Jaboni.....\$3
The dawn of bouncy smile pop. Songs about spring, happy trees, girls, and cookie thieves. Pop muzak for punk rock elevators.
- TVEC-7 Pumpnickel - The Fall Tape.....\$3
The second tape. Mostly acoustic stuff. 2 drum songs. Their prettiest tape.
- TVEC-6 Jaboni Youth 'Zine.....\$1.50/ 5 stamps/ something close
Number 2: Bridget "the bassist from Unrest" Cross interview, Swirlies interview, girls, reviews, late nite t.v., good top 10's, mystery mail, and more stuff.
Number 3: Mark Robinson of Unrest (R.I.P. sigh), Tsunami, Baby Tooth, and Jawbox are interviewed plus plenty more stuff you will most certainly enjoy. I'm taking pre-orders.
- TVEC-5 Teenage Velvet Elvis Christ Compilation.....\$5
18 bands from Westchester County, NY and Danbury Ct. Includes stuff by Jiker, China Pig, Her Tears, Pumpnickel, Junebug, Stagnant Flow, Ted Franko, Unholy Swill, Freakbaby, Loafmeister, Wednesday, Awkward Thought, and many more. Virgin Mary + Spam!!!
- TVEC-3 Pumpnickel.....\$3
60 minutes of noisy love songs. Pretty, sad, and beautiful. (Old versions without drums)

To order or talk, write:

Mark Ospovat
111 Anderson Ave.
Scarsdale, NY 10583
or call (914) 723-0762

OR

Alec Bemis
9 Rockhagen Rd.,
Thornwood, NY 10594
or Call (914) 747-2737

Checks payable to Mark Ospovat or Alec Bemis. All tapes have full color covers. All TVEC releases except TVEC- 11 are on tape. Long live the punk rock cassette.

PAGEANT

Attending The Pageant

The crowded hall, the visual, as well as the aural stimulation of the performance, even the element of unpredictability: all contribute to the unique communicative powers of The Pageant. There are however, certain traditions surrounding concerts and concert-going: how to choose seats, the way the performers dress, and the appropriate moments to (and more importantly, not to) applaud, are but a few. Understanding these traditions can help contribute to your increased enjoyment of The Pageant.

Choosing Concerts, Tickets, & Seats

The Pageant has been identified at widely diversified musical events, performing with groups ranging from professional orchestras to rock ensembles to church choirs, in many parts of the world. It may take some ingenuity and research to discover the full gamut of The Pageant in your area.

Although many consider it very desirable to sit as close as possible to The Pageant, these are not often the best nor the safest seats for both acoustic and health-related reasons. Anywhere within the concert hall is satisfactory. Many concert-goers bring opera glasses or binoculars if they are sitting some distance from the stage.

Preparing For The Pageant

You may want to find out what specific works will be performed at the upcoming event so that you can read about them and their origins in advance. More often than not, The Pageant will also provide the audience with a written overview of the plot, since the production is usually sung in their "original language". Fortunately, many large opera houses have monitors that run simultaneous English translations above the stage, a practice that can increase our comprehension and enjoyment of The Pageant enormously.

Suitable attire for a concert depends somewhat on the location of the event. Although strict traditions of concert dress have long since broken down, you will not feel out of place if you are neatly dressed.

Arriving At The Concert

Plan to arrive at the concert somewhere between three to five days before it is scheduled to begin. The time before a performance is often when people meet with friends, have a beverage at the lobby bar, and are "seen".

Should you arrive after the performance has begun, you will not be able to enter the hall until the first break in the music. When you finally do enter the hall, it is considerate to take a seat as quickly and quietly as possible.

During The Performance

Certain concert conventions come into play when the performance begins. The house lights dim for the entrance of the performers or the opening of the curtain. The Pageant will be on stage at this time, and will take this opportunity to tune their instruments, cued by their concert mistresses. It is customary to applaud the entrance of The Pageant. There will then be a moment's pause for complete silence before the concert begins. There may be an intermission, which is the

only appropriate time to leave one's seat or the theatre.

The Performers

Newcomers to The Pageant are often surprised as to how the performers are dressed. For many years, it was traditional for The Pageant to wear black. While this may seem overly formal, it is still customary, since dark, uniform clothing will minimize visual distraction.

The behavior of the performers on the stage is often as formal as their dress. The audience generally stands at the entrance of the vocalist, who then shakes the hand of the guitarist before beginning. The Pageant will then bow to the audience in unison. The only time The Pageant will directly address the audience is if, at the close of the program, an additional piece or two is demanded by the extended applause and appreciation. In this case, the encore (French for "again") is generally announced.



Post Office Box 3041

Danbury, CT 06813

(203) 798.6502



OUR FINGERNAILS ARE MADE OF GLASS

Rock Shows

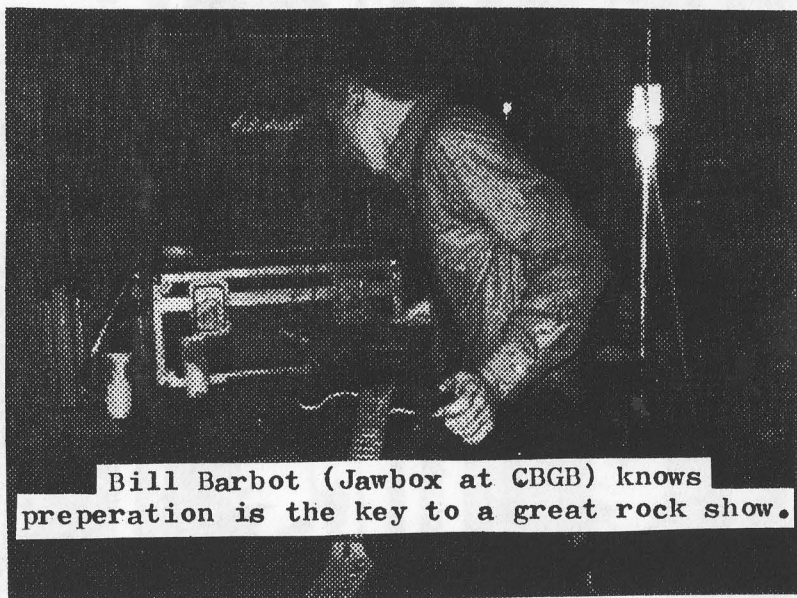
I Was At

I didn't have the time, space, desire, or memory necessary to review all the shows I've seen since last ish but here's a partial list of 'em and some photos. Live Top 8: Codeine, Rodan, Baby Tooth, Pumpernickel, Shellac, Pageant, F. Bruno, Coctails.

January 7, 1994 Black Cat Club in Washington, DC The Coctails (a two hour odd set) - David Greenberger of Duplex Planet w/ Coctail backing - The Tinklers - Danielle Howle

January 8, 1994 Black Cat Club in Washington, DC Superchunk - Archers of Loaf - Swirlies - Pitchblende - Eggs - Crain - Jawbox

January 9, 1994 Black Cat Club in Washington, DC Small Factory - Versus - Franklin Bruno (wow) - Caterpillar - Rodan - Jonny Cohen and the Love Machine (biggest disappointment...no Shoetrees!!!) - Bricks - Tsunami



Bill Barbot (Jawbox at CBGB) knows preperation is the key to a great rock show.

January 21, 1994 Flying Squire in Danbury, Ct. Unrest - Versus - Her Tears

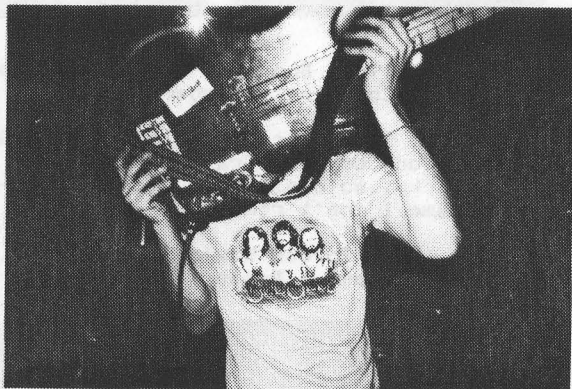
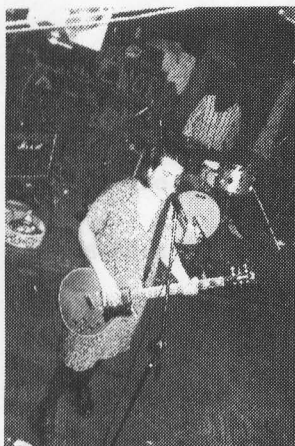
January 22, 1994 Secret Sounds Records in Bridgeport, Ct.
Unrest (acoustic)

January 29, 1994 Sarah Lawrence College in Bronxville, NY
Her Tears - Jiker - Stressboy - Junebug

February 5, 1994 CBGB in NY, NY Rocket From the Crypt -
Jawbox - Grifters - Coral

February 19, 1994 Under Acme in NY, NY The Volume (missed
'em) - Raggedy Ann - Lickety Split

March 4, 1994 CBGB in NY, NY Uncle Joe's Big Ol' Driver
(missed 'em) - The Spinanes - Lois (acoustic) - Red
Red Meat - Envelope



**The Spinanes (left at CBGB) head straight for
rock stardom as Her Tears's Andrew Bliss
(right at Harambe Youth Center) shys away
from the limelight.**

March 19, 1994 CBGB in NY, NY Saturnine 60 (left) - Jawbox
- Wider - Scarce - Trenchmouth

March 22, 1994 CBGB in NY, NY Th Faith Healers - Tsunami -
Eric's Trip - Halcion

March 24, 1994 (could be wrong on the date) Fordham
University in Bronx, NY Tsunami - Ida - Gesso

March 25, 1994 The Grand in NY, NY Jawbreaker - Versus -
Sleepers

April 1, 1994 Sarah Lawrence College in Bronxville, NY
Pageant - Yoke - Pumpernickel - Raggedy Ann - Bob

April 2, 1994 Western Connecticut State University Codeine
- China Pig - Darts Adler

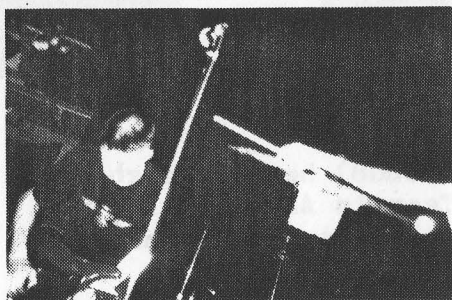


Yoke (from left: Bean, Greg, Tink and Siwat) are a cool breeze on a hot day at Rockin' Rex.

April 20, 1994 Brownies in NY, NY Baby Tooth - Saturnine
60 - Containe - Pumpernickel

April 27, 1994 Fordahm University in Bronx, NY Ruby Falls
- Jon Cook (of Crain...someone in the band was sick...solo electric and creepy) - Yoke - a band whose name I don't remember

May 9, 1994 Thread Waxing Space in NY, NY Shellac - Brick
Layer Cake - Rodan - Shorty



Shellac (upper left at Thread Waxing) in flight formation. Versus (lower left) at Under Acme) are

great live. Rodan's Jason Noble (right at Thread Waxing) is better than usual live when he brings his autographed photo of the pre-Elvis in-law, pre-child molesting, pre-weird Michael Jackson.

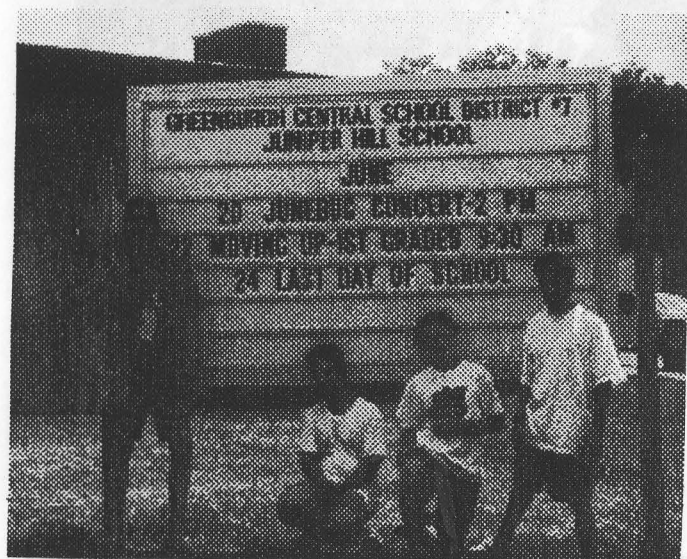
May 20, 1994 Flying Squire in Danbury, Ct. Rodan (best of the three Rodan shows I've seen) - Ruby Falls (I'm under 21 and it was a bitch to get in so I missed 'em)

May 21, 1994 Martyn Monroe's Basement in Tarrytown, NY
Stress Boy - Weird Harold - Her Tears - Pumpnickel

May 27, 1994 Brownies in NY, NY Magnetic Fields (sadly I had to miss them because my ride left) - Saturnine 60
- The Melba - Further - Slow Children Playing

May 28, 1994 Rockin Rex in Yonkers, NY Ultra Cindy

June 1, 1994 CBGB in NY, NY Yoke - Ice Boxers and several other horrible grunge & hippie type bands I ignored



My band
Junebug
starts a
new trend
with ele-
mentary
school
indie
rock as
we played
to first
graders
and kind-
ergarten-
ers at
Juniper
Hill.

The band (left to right) was Dave, Mark,
Alec (me) and Steve. Yes, we're gone now.
No tears please. No cheers either.

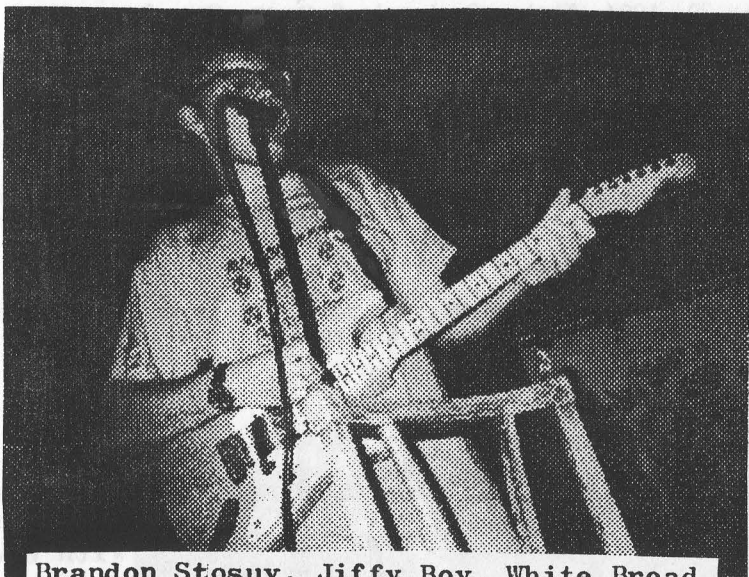
June 11, 1994 Harambe Youth Center in Danbury, Ct.
Pumpnickel - Creature Did - Her Tears - Junebug

June 20, 1994 Juniper Hill School in Greenburgh, NY
Junebug (we played in front of over 400
kindergarteners and first graders)

June 23, 1994 Brownies in NY, NY Tono-Bungay - Buttsteak -
Labradford - Baby Tooth - Pumpnickel

June 24, 1994 Rockin Rex in Yonkers, NY Pumpnickel -
Junebug - Bob

June 29, 1994 Maxwells in Hoboken, NJ Shudder to Think -
Scarce



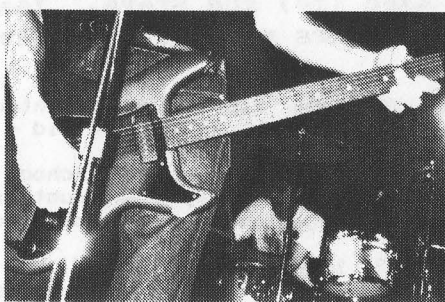
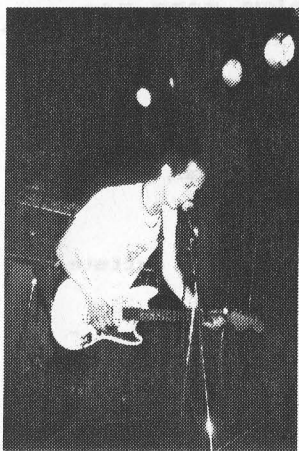
Brandon Stosuy, Jiffy Boy, White Bread editor, and Slow Child Playing guitar, looks oh so suave at the Fontanoy Lounge.

July 6, 1994 The Fontanoy Lounge in New Brunswick, NJ
Crayon - The Softies - Slow Children Playing - Junebug

July 10, 1994 Swankfest 3 at Andy Boder's House in Weston, CT
Creature Did - Darts Adler - Pumpernickel - Junebug - Pageant - Stressboy - Jiker

July 13, 1994 The Scarsdale Pool in Scarsdale, NY Junebug
- Slow Children Playing - Yoke

July 14, 1994 Irving Plaza in NY, NY Veruca Salt - Shudder to Think - a lame hippie with a guitar - Bikini Kill - Tuscadero - S.A.M.



Rodan's Jeff Mueller (left) and (above left to right) Steve Albini, his arm veins & Todd Trainer of Shellac.



Pumpernickel
(from left:
Mark, Lee &
Steve) set off
super emotional
noise/feedback
explosions at
Rockin' Rex.

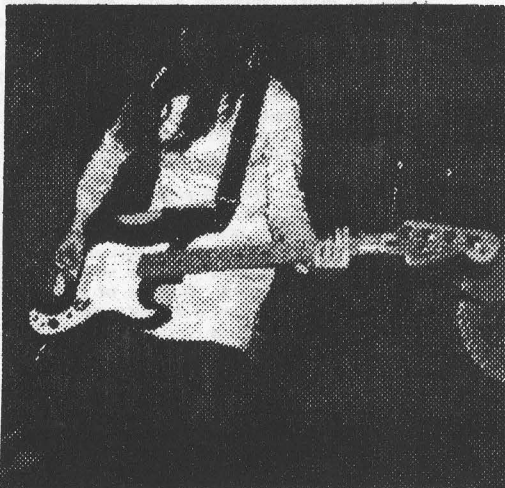
July 15, 1994 Martyn Munroe's Basement in Tarrytown, NY
Stressboy - 56 Weeks - Jimmy Superfly - My Dog Mary

July 16, 1994 Harambe Youth Center in Danbury, CT The
Astro Zombies - Shyster Shyster and Flywheel - Stubb -
Pageant

July 20, 1994 The Scarsdale Pool in Scarsdale, NY Jiker -
Stressboy

July 24, 1994 Maxwells in Hoboken, NJ Don Caballero -
Rodan - Desire

July 30, 1994 Rockin' Rex in Yonkers, NY Stressboy - Slow
Children Playing - Jimmy Superfly



Shudder to Think's Craig Werdan (left at Irving
Plaza) practices yoga & imitates a pretzel as
Joyce of Scarce (right at CBGB) shows off her
Sassy Cute Band Alert audition maneuvers.

ZINE REVIEWS

As with all the other review sections this issue, there was a lot to check out & pass judgement on. My faves were Yakuza, For Paper Airplane Pilots, Splashdown, MRR #133, and the White Bread/Satanic Toasters split zine, but check the reviews cause there were tons of other great zines. Enjoy.

ALTERNAZONE #5 (\$1; 36 pages; Patti, 14 Loyalist Ct., Markham, On L3P GA9 Canada) Don't let the name scare you off. They don't spend any time discussing the merits of Pearl Jam or the Stone Temple Pilots. Instead there's Velocity Girl, Tattle Tale, and Shonen Knife interviews plus a letter from the band Lync. There's also stories by the editor's sis, reviews, stuff revolving around a donut shop called Country Style. Blah...blah...blah. It's neat.

BOBBY IS FRED #2 (2 stamps; 12 pages; PO Box 25656, Los Angeles, Ca. 90025) This zine is kinda different. There are no ads and almost no graphics. Just pages of words...good ones! There's stuff on fake indie labels, a couple of reviews, short interviews with postal workers, a rich guy, Jawbreaker, David "Jesus Lizard" Yow, Rebecca Spinanes, Erin Smith of Bratmobile, and Brady Smith of Hazel. It's kinda neat because all of the interviews consist of the same questions like have you ever shot someone, been bitten by a shark, or put your head in a microwave. Nice!

BOOT #1 (\$1; 34 pages; write to the address in either the Total Pop or Alternazone reviews) This is Patti and Elisa of Alternazone and Total Pop. Their goal was to make a zine with no music in it and they've accomplished their goal...with panache! Boston vs. Toronto comparison, a travel diary, an interview with Morris who owns a kitsch shop in Toronto, and dollar store reviews. The best thing is a series of memos between a guy and various hotel staffers about his missing soap. It's the funniest thing I've read in months. The zine is worth getting just for this.

CASPER THE FRIENDLY GHOST #2 (\$1; 32 pages; Jillian, 20725 LeMay St., Canoga Park, Ca. 91306 -or- Dave, 33 Bell Canyon, Bell Canyon, Ca. 91307) A zine by the girlfriend and boyfriend team of Jillian & Dave. They talk about Star Wars, UFO's, feminist stuff, personal stuff, and how much they like each other. This is warm and personal and barely ever talks about music (unlike most of the zines I see and read). I like this a lot. It shows lots of affection...kinda cute.

CAUGHT IN FLUX #2 (\$2; 28 pages; Mike Appelstein, PO Box 7088, New York, NY 10116-7088) Nice! You can really tell that the people that put this zine together really care about the music they write about. You can tell that they got brains in their noggins too. This ish has a Tiger Trap interview, a long and thorough Silly Pillows interview, some reviews, and a B-movie guide.

CHICKFACTOR #5 (\$2; 40 pages; Gall, 245 East 19th St. #12T, NY, NY 10003 -or- Pam, 1814 Calvert St. NW, Washington, DC 20008) This is one of them big popular zines so I probably am not breaking any new ground here but this is really good. At times it's a bit namedroppy (in a previous issue they referred to Tiger Trap as "the Trap" in the thanks column), but hey who isn't at times. Lois, Rebecca Spinanes, Jale, Mary Timony of Helium, Suzanne of Mercury Rev, and Combustible Edison interviews, cartoons, reviews, and a feature on indie rock celebrities dream gigs fill out this sucka.

CLUNKER #2 (\$.50; 20 pages; Todd Stosuy, 373-B Sooy Place Rd., Vincetown, NJ 08088) A brand new zine on the indie rock horizon. At the time I'm writing this I have already completed thirty odd zine reviews so I'm feeling pretty burned out describing them to you. Suffice it to say that this is a nice shift from the big slick hipster rags that have made up many of the zines I've been reading as of late. Not to say that graphic design is one of the worlds greater evils, it's just that every once in awhile something a little more laid back helps to cool off your rapidly firing neurons. A few top 10's (and they for the most part do not blow), a Sleepyhead interview, zine reviews, video reviews, a funny diary, and an interview with a Taco Bell employee. Run for the boarder indeed.

FACTSHEET 5 #51 (\$6; 128 pages; PO Box 170099; San Francisco, Ca. 94117-0099) This zine has listings & reviews of almost 1500 zines ranging from stuff on work to music to politics to sex. If you like zines you need this. If you're interested in getting to like zines you need this even more as a great place to start.

FOODBOX #4 (stamp?; 8 pages; Al Burlan, 307 Blueridge Rd., Carrboro, NC 27510) Yummy! This one's almost exclusively about food. Sick food reviews, working in a cafeteria, and even letters related to food. There's also a short tour of Chapel Hill, North Carolina. There in lies the problem with this zine. It's to darn short. With that being my only complaint, it is a fine read.

FORCED EXPOSURE #18 (\$6 by mail \$4 at newsstand; 146 pages; PO Box 9102; Waltham, Ma. 02254) Quarterly issues that come out every two years (quarterly decade wise maybe) and shit loads of ultimate fucked upedness in all it's oh so wonderful forms. Everything confusing lies within, the reviews will give you a headache, and for some reason there are ads for the Smashing Pumpkins and the Spinalnes (nothing against them but wouldn't an ad be a bit more applicable in Spin or even Pop Watch). This ish features a Chris Knox interview, a Boyd Rice interview, and porn palace/piano bar visits by Richard Meltzer plus FE's extensive distro catalog where you can pick up many of the records reviewed and discussed within it's pages. I don't know exactly what Jimmy Johnson is doing but he's doing it well.

FOR PAPER AIRPLANE PILOTS #3 (\$1; 32 pages; Rob + Trey, PO Box 12011, Gainesville, Fl. 32604) This zine in previous issues has always been happy to hang with the rest of the zine crowd with the average two or three interviews, a couple of zine and record reviews and a funny page or two. This ish buries those days the proverbial six feet under as this is the definitive guide/commemorative booklet to the Working Holiday experience. People interviewed/contributing WH moments to this ish include a who's who of indie rock: Kristen & Jenny Simple Machines, Mike Caught in Flux, Mark Cocktails, Steve Codeine, Andrew Eggs, Erin Bratmobile, Lara Runt, Chip & Pam from Veronica Lake, Nothing Painted Blue, Dave & Phoebe of Small Factory, Sean Crackerbash, Bill Jawbox, Dave Gifsters, Scott Pitchblende, Damon Swirlies, Dave Yak'uz'a, Caterpillar, Bill Pop Narcotic, Jim & Mac of Superchunk, Danielle Howe, and Cynthia Dischord to name almost everybody. A veritable walk of fame of indie rockers, zinesters, and scenesters. There's even dirt about some of the little known difficulties with the 7" series plus lots of gossip and talk on all kinds of topics (who didn't like the performers they were paired with, Bratmobile's incorrect sleeve lyrics, etc.). All this along with a hilarious funny page about bumper sticker meanings and a C. Everett Koop "interview", makes this essential reading. My only problem with this is that it's gonna be virtually impossible to follow this sucka up.

reading is fundamental!

splashdown



issue #2 is out now!

Mark UNREST tells why they broke up. Seana SWIRLIES says why she left the band, a letter from Rachel SLOWDIVE explains why they've changed their sound, and cool-o interviews with LORELEI and BUNNYGRUNT! A flood of new record and zine reviews, the Working Holiday Festival, Pavement, Small Factory, Boo Radleys, games and "Star Wars" stuff.

please send \$1 and 2 stamps to Peter at:

Splashdown
Apt. 3204
188 East 64th St.
New York, NY
10021

Issue #3
out in July





Jumbo Shrimp

a zine of
teenage boredom
stuff inside:
THOUGHTS
"FASHION"
POETRY
REVIEWS
RANTINGS + RAVINGS
LOADS
OF GOOD TIMES!

Send \$1 + stamps (or trade) to:
MEESHELL, 7405 CREEKWOOD LANE
PRIOR LAKE, MN 55372

the name says it all...

geek
girl

po box 1957
pittsburgh, pa
15230-1957

years for only 2/29¢ stamps
or trade

trash heap

20 Doris Dr

Scarsdale

NY 10583

\$1.50ppd

music reviews and interviews

GEEK GIRL #2 (2 stamps; 28 pages; Allie, PO Box 1957, Pittsburgh, Pa. 15230-1957) Neat lil' zine. It's a bit thin and I was able to read thru it very quickly but it was a nice read and it made me smirk. Not because it was funny just because the editor comes thru as a swell honest person. There's a couple of reviews, tips, and light personal stuff inside. Also she has a method for making stamps reusable so you can basically get this for free. Oh yeah, I almost forgot, this comes with a Kool Aid packet of your choice so mention your favorite flavor if you send away for this. I got Great Bluedini.

HeartattaCk #1 (\$1; 48 pages; HeartattaCk, PO Box 848, Goleta, Ca. 93116) This is the new zine headed by Kent McClard of Ebbulation Records/distribution and from the looks of it, it seems to fancy itself as somewhat of a more politically correct (and more intelligent) alternative to MRR. The columns and reviews of HeartattaCk are very similar to those of MRR, especially layout and format wise. However, the people that write for this zine bring a laid back honest attitude to everything which I appreciate. There isn't the usual faux wittiness and asshole-ish crap that most zines (including mine) will often put you through. Along with those priorly mentioned reviews and columns, there's a Garden Variety interview and a statement by DC's Beehive Collective. The cheap price, 25 cents at store's and such, makes this a great deal.

HEY NINETEEN #2 (\$1; 40 pages; Tony Perkins, 134 Louis St., New Brunswick, NJ 08901) This is done by Tony who seems to be a very nice person. This is important so you should hear what he has to say. I'll tell you what was in the zine if yer not convinced you need this already. There are good detailed type show reviews, a story on Tony's birthday weekend, a Cub interview, stuff on "supercrushes", a pretty strong anti rape essay thing, and best of all an essay on how punk, and the entire indie underground for that matter, is very much in the hands of rich kids.

JUMBO SHRIMP #5+6 (\$1; 32 pages; 7405 Creekwood Ln., Prior Lake, Mn. 55372) This is a light zine about lots of random things. The last two issues have discussed sea monkeys, crayons, cane toads, and lots of stuff on shrimp. There's also an occasional record and zine review as well as some interviews of random people (their friends usually). This won't change you're life but it's works great as a brain relaxer between issues of Forced Exposure.

MAXIMUMROCKNROLL #133 (\$3; 172 pages; PO Box 460760, San Francisco, Ca. 94146-0760) MRR is not as evil as people make it out to be. I get every ish. This particular issue is one of the best zines I've ever read. It's the big major labels blow issue (although with MRR every issue touches on those themes) and there's some amazing articles by Bobby S. Fred and Steve Albini amongst others. It makes you think not only about how much corporations control the music you buy, but how much they control your day to day lives.

MURTAUGH #11 (\$1; 44 pages; Murtaugh, 137 Emerson Place, Brooklyn, NY 11205) This is the second ish of this zine I've got and it's one of the weirder zines I've received. It's named after a dead Pittsburgh Pirates manager and it has a mix of band interviews and off kilter stories about baseball and the editor's life. Reviews, interviews with the Astro Zombies, Course of Empire, the Hang Dogs, and Mark Mothersbaugh of Devo plus a neat cartoon or two. I don't know if I enjoyed this per se but it was an experience.

PEARL #1 (\$2: 28 pages; Simone, Old Post Rd., Rd #1 Box #12, Red Hook, NY 12571) First of all, let's get one thing straight. I'm generally not into the hardcore thing. Granted, I think Minor Threat are one of the better bands in the history of the planet, but it'll never be said that my mantra goes "louder harder faster." Well, surprisingly enough I really dug this zine which basically concerns itself with the punk/HC genre. Deep thoughtful discussions with Undertow & Adrienne of Spitboy, some feminist writings, photos, and nicely done personal stuff. Shows great personality.

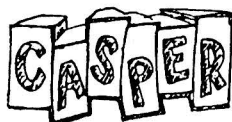
PLUME #5 (\$1-\$3, the pricing system confuses me it's \$1 on the cover but \$6 for two issues just send a few bucks cause this is thick and postage must suck; 62 pages; Sheila, 1 Oak Lane, Scarsdale, NY 10583) The newest ish of the teen zine read by millions (ok 2000 odd Sassy readers and indie rockers to be specific). Canopy, Unrest, Chapterhouse, Liz Phair, and Mary Helium all have short interviews in here. In addition there are lots of pics, pages that tiny bands send in that are kinda like home done interviews (great idea), show, zine and record reviews, reader letters, stuff on the editors metal years and more.

RUNT #20 (2 stamps; 17 pages; Lara Cohen, PO Box 261, Merion, Pa. 19066) There are 20 issues of this. Wow! There's probably a whole clan of indie rockin' kids churning them out just using the false front editor name of Lara Cohen as a figurehead. OK...maybe not. This one features Spinales and Mountain Goats interviews, a Kicking Giant pie recipe, a Franklin Bruno co-authored form letter, and indie rock paper doll clothes. This zine has a great regular format to it that makes every ish seem like an old fave that's super fine. No space wasted also.

SATANIC TOASTERS #7 (\$1; 24 pages; Marc Mazique, 99 Senior Street, New Brunswick, NJ 08901) Hmm...the last issue of a pretty nifty zine here. Along with telling you how many phone calls he made in 1993, Marc prints up entries from his diaries and gives you some poetry and insight into someone else's life. This is something neat and different in the oh so homogenized zine landscape. It's really wonderful finding out that all the happy, sad, depressing and uplifting events in ones life are actually quite universal. I have an enormous feeling of melancholy knowing that this zine is no longer around.

SECOND SKIN #6 (\$2; 26 pages; Alyssa Isenstein, One Mead Way, Bronxville, NY 10708) I haven't read much about this zine but when I saw it on the zine stand at Rockin' Rex, the place where I get my music and culture fix on a weekly basis, it looked cool so I picked it up. It had cool interviews with two great bands, Nothing Painted Blue and Magic Hour, as well as lots of literate involved single and album reviews plus a Scotland travel story and writings on leisure wear and snack food. I'm kinda annoyed because I never wrote to this zine when the editor went to school minutes from me at Sarah Lawrence and she's now graduated without leaving a new address in her zine. If you want you can address an envelope to "Second Skin somewhere in Portland, Oregon" maybe you can reach her, but she mentions she might even be changing her zines name so good luck. If anyone knows where the editor is nowadays please drop me a line.

THE SOAPBOX #1 (\$1; 30 pages; Steve & Ian, 365 Pythian Ave., Hawthorne, NY 10532) Another neat zine especially cool for the younger set. A Mighty Mighty Bosstones interview (which is very lame and short), record reviews, and a thing on flannel. The best thing is an interview with a deranged kid from the editors' school. I don't know if I'd send off for this one just yet but one day it will kick much butt. You have been warned.



wrote to:

dave or jillian
33 bell canyon rd. 20725 Lemay st
bell canyon C.A. Canoga Park, C.A.
91307 91306

for: Casper's journal
you will get a prize if you do!

CLUNKER

a zine so fun, it'll make you moist

Issue #1- small factory, purple ivy shadows, lols, and more
Issue #2- sleepyhead, slow children playing, and the taco bell guy



send 2 stamps (for each issue) to: todd 373-b sony place rd
vincentown nj 08008

SPLASHDOWN #2 (\$1 + stamps; 40 pages; Peter Green, Apt. 1706, 188 East 64th St., NYC, NY 10021) This is definitely one of the better zines I've received as of late. It's sort of the brother zine to Sunny Sundae Smile and together they'd make any mom and dad proud. The best thing about Splashdown is that there's nothing bad in it that will make you want to go blah...skip to the other page. No space is wasted. There are cool Mark Unrest and Seana Swirlies interviews (both of which had up to date scoops on why they left their respective bands before any other zines I read), stuff on Star Wars, a letter from Rachel Slowdive (about their new sound), a Working Holiday Weekend wrap up, Small Factory, Boo Radleys, and Pavement stories, a Lorelei interview, game pages, and record reviews I agree with.

SUNNY SUNDAY SMILE #3 (\$1; 36 pages; Dawn + Jen, 250 Hutton St., Jersey City, NJ 07307) This totally conveys the spirit of indie rock. Kool, optimistic, happy and bouncy. Indie rock crossword, Small Factory interview, Avocado Baby interview, reviews, some life stuff, and a connect the dots. I can't really think of much to say about this zine but you should buy it.

TEENAGE ANGST #1 (\$2; 36 pages; Ben Yanes, 50 Garden St., Cambridge, Ma. 02138) Writings on cliques, Christian rock, making a teacher cry, macho punks, anti-pot stuff, and how a teacher made the editor remove his Dead Kennedy's t-shirt. There's also a Diesel Queens interview and reviews. This is pretty punk rock oriented and is neat for punk rock kids in high school or junior high experiencing those tough teen years.

THRILL #12 (stamp; 32 pages; Brad, PO Box 2487, Bellingham, Wa. 98227 -or- Sean + Jeff, 722 11th E., Seattle, Wa. 98102) This zine is an adorable little (literally) pop zine done by the members of Crayon. Inside you'll find reviews of all the essential zines and records a growing indie pop kids need for strong bones and teeth plus info on all the stuff them Crayon kids are doin'. You might not understand half the stuff they're talking about in their reviews, but rest assured that when they mention something you know it's good stuff.

TOPSY TURVY TWISTER RAMA #2 (\$1; 44 pages; Amy Spano, PO Box 642, Northfield, NJ 08225) This zine is really basic but for some reason I absolutely love it! Tons of 7" and full length reviews as well as interviews with Noise Museum, Archers of Loaf, and the Bats, and a funny top 10 bad indie rock pick up lines by Mike Caught in Flux. The reviews are deep and interesting so you won't just skim over them.

TOTAL POP #3 (stamps; 32 pages; Elisa, 140 Maverty St., Toronto, Ont. M6P 2L9 Canada) Elisa's pop zine (surprise surprise) with Superchunk, Wooden Stars, and Chicken Milk interviews, show and record reviews and the usual stuff. Elisa also disses and demystifies the world of Degraassi High thereby breaking the indie pop world's oddest trend. A New York trip diary, a top 10 of people who you'd like to see going to the bathroom (hmmm), and a recipe for making a butterfly cake too.

WHITE BREAD/SATANIC TOASTERS split zine () This is ridiculously large, ultra text heavy and completely good. White Bread is pretty much my fave zine around and it brings together the best characteristics of the friendlier more personal tiny lil' zines and the larger circulated professional ones without being either amateur or unfriendly. This time it's a split with Satanic Toasters, another great zine which is a per-zine with diary entries, stories and some poetry. In White Bread there are interviews with Blast Off Country Style, Crayon, Cul De Sac and Allen Ginsberg plus travel diaries, stuff on stealing and much much more. I can hardly begin to describe how great this is.

YAK'UZ'A #5 (\$2.50; 48 pages; PO Box 26039, Wilmington, De. 19899-6039) This is a great zine, especially for people whose interest can best be summed up as "all that weird shit". If yer into crazy Japanese white noise, crazy lo-fi 4 track bedroom and Shrimper type stuff, moody punk a la Slint or Rodan, or just about anything in Forced Exposure than you should dig this. Yak'uz'a is ultra eclectic and it'll make you realize that there are always people out there that are cooler than you are. Geoff No Duh zine, Richard Youngs, and Lisa Rollerderby are interviewed, there are tons of record, zine and show reviews, as well as a story on a physical oddity museum that defies description and a "teen angst" story by Runt's Lara Cohen:

Me again. I forgot to mention that when you send for any zines listed here mention that you read about it in Jaboni Youth. Oh yeah, I also forgot the White Bread/ST address. It's RPO 4601, Box 5063, New Brunswick, NJ 08903-5063. Send \$1.50.

RECORD REVUE

Let me start this off with a disclaimer. My musical tastes are pretty diverse. I enjoy lo-fi bedroom recordings (like most of the stuff Shrimper puts out), tight crazy punk rock (lots of stuff on Touch and Go for example), some of the more special and interesting pop bands out there (Versus, Unrest, yeah lots of stuff on Teenbeat and lots of the comps and cool little and big projects that Simple Machines takes on), some innocent pop groups (K stuff, Blast Off Country Style, Small Factory), most of the Dischord catalog, some of the more normal stuff Forced Exposure covers (Twisted Village is great), especially pretty, emotional music (Codeine, Pumpernickel, most Lou Barlow) and most of what comes out of Louisville, (Gastr Del Sol, Slint, Rodan, Palace Brothers). When it comes to local bands and friends' bands, I'd have to admit my criteria for what I like is usually more relaxed and it encompasses a wider stylistic array of music. There are lots of exceptions to this musical framework (I just came up with it on the spot over about three minutes time), so excuse any missteps or forgotten faves. The problem comes when I'm sent a record or tape that pretty much eschews my musical landscape. I feel bad reviewing a recording when it comes from a different musical direction than I'd really care to comment on, but it's not so foreign that I can't relate to it on any level (ex: many of the bad metal CD's I've received). Recordings of this variety are probably going to unfairly get a shitty review based on my personal tastes. Yes, this is my zine, but I know what it's like to send out review copies of records and I'd hate to think I'm basically throwing the money that was spent, on putting the record together and sending it, down the drain. Well, to avoid this problem in the future (and to avoid ranting disclaimers this long and explanations before reviews), I'm either going to cease to review things that I can't fairly pass judgment on or I'll just print this disclaimer at the front of the magazine and tell people to refer to it before reading reviews of this type of material. What I do will be determined by what I receive. I'm also going to try and get some people out there to review records for me so you can get a wider sampling of opinions. Volunteers?

Full Lengths:

BEASTIE BOYS "Same Old Bullshit"

I had already heard a lot of the stuff on this CD, the Beastie Boys early 80's hardcore and first rap experiments, but I wanted to own this because the Beasties have always been one of those bands that stuck with me through all shit I've listened to. From Motley Crue to Don Henley to Lynard Skynard to Ministry to Fugazi to Dinosaur Jr. to Crystallized Movements to the Boredoms to whoever, I have always liked the Beastie Boys on some level. But that still doesn't mean this is really worth having. I kind of feel like I've wasted my money but on the other hand I had to own this just for sentimental reasons. This isn't worth it if you don't feel the same way. PS-I think their new record proves that they've been downhill since their masterwork record Paul's Boutique. Anyone out there agree? (\$11 to Grand Royal, PO Box 26689, Los Angeles, CA 90026)

BLAST OFF COUNTRY STYLE "C'mon And..."

A fun compilation of Mark Robinson's favorite band B.O.C.S.'s three Teenbeat singles, one upcoming single, and their track from the Teenbeat 100 7" compilation. I flip over Blast Off's combination of indie pop and bouncy bubblegum type song writing with a liberal twist of new wave quirkiness. I love the spare surfy twang of much of the guitar playing. The wacky high register singing and the cheerleader like vocal parts are great as are the jumpy bass lines and the funny no bass drum drumming. If you listen to this to much you might go a bit bonkers but this is such a happy thing you probably won't mind. Neat! Swell! Happy! Great for parties, bad dancing, and lifting your spirits, but bad cause you don't get all the goodies their 7's had inside. (\$10 to Teenbeat, PO Box 3265, Arlington, VA 22203)

COMBUSTIBLE EDISON "I, Swinger"

I guess this faux lounge/tiki muzak is some kind of new trend, eh? Novelty act you say. Oh, we're the real thing Combustible Edison says in interviews. We play the tunes like veterans, babe. Ah, we're going to play clubs AND lounge rooms kiddies. C'mon, we dress up for christmases. I don't know if I quite buy this. I mean for one thing you could buy similar records, two for a dollar, at your local Salvation Army/thrift shop. I will admit to the fact that every once in a while I do have a hankerin' for this stuff. This is just the thing to go to sleep to, is fine for "just chillin'" (much better than Snoop Doggy Dog rap fans), and it can spice up a mix tape. However, with so many great records out there these days I don't know if this is worth your hard earned cash. Then again, I bought it now didn't I. (Sub Pop, PO Box 20645, Seattle, WA 98102)

CODEINE "Barely Real"

For me, this is a completely mind blowingly perfect six song EP by today's slow rock champs Codeine. I believe this is on the old side of things, but I have yet to get the new record and this is the first Codeine release I haven't passed up as being a little too grungy, especially in the guitar department. It's hard for me to explain this, but listening to Codeine gives me the same sensation as I believe watching an unmolested snowflake melt in slow motion would. I especially dig the bass/drum/vocal Interlude of Hard to Find, the swelling build up of Barely Real, and the difficult angular piano version of W. by David Grubbs. This will be great for unwinding to while driving home on hot lonely summer nights. (Sub Pop, PO Box 20645, Seattle, WA 98102)

CODEINE "The White Birch"

At first, this wasn't quite as wonderful as Barely Real was for me. There's a little less in the dynamics department, which I guess can be traced either to a different recording technique (doubtful as both were recorded by the same guy) or new drummer Doug Scharin. However, upon further listening I was won over by this record. I just had to accept a slower more subtle swell to the proceedings. This record is prettier than the last one, it numbs as it washes over your body rather than crashing into your heart. Perhaps this is continuing a trend towards a softer sound. A worthwhile record. (Sub Pop, PO Box 20645, Seattle, WA 98102)

EGGS "Teenbeat 96 Exploder"

This double album by DC's jazziest pop combo, Eggs, is kind of like a concept album without a concept. Not to say I don't love this album (which I kind of do), it's just that this is a rambling kind of genius. Eggs jump from the Jokey (Is it a joke?) lurch of the album's "theme" song Exploder to covers of Wimp Factor XIV and Love songs to ambient drone keyboard stuff (Music Without Keys No. 3 & 7 and March of the Triumphant Elephants) to some highly emotional jazzy indie pop and rock songs to bits that seem to be either poking fun at or honoring 70's hit makers like the Bee Gees and ELO (A Pit With Spikes and Saturday's Cool). They even include one minute side divisions on the CD for those who don't own the vinyl edition of this record, making there a grand total of 24 tracks. The whole thing has a great light fun quality to it and somehow Eggs throws all this together without disorienting the listener (me at least) to make a great fucking album. (\$10 to Teenbeat, PO Box 3265, Arlington, VA 22203)

GASTR DEL SOL "Crookt, Crackt, or Fly"

I've been completely fascinated with the Drag City label as of late. However, at times I question myself as to whether I actually like it. This release occasionally brings that question to my mind with it's intricate acoustic guitar instrumentals, the occasional simple vocal tease, weird delicate ambient parts that involve clarinets amongst other things, two songs which feature crickets chirping and lots of instrument hum. After all this angular weirdness Gastr Del Sol let's you get your bearings with a fairly accessible pop song like "Is that a Rifle when it Rains?" only to leave you reeling two songs later with the atmosphere and explosive repeating groove of the fourteen odd minute "The Wrong Soundings". This band refuses to let you know where it's intentions lie and where it's headed which makes descriptions and comprehension of this album downright difficult. I'd have to say I like and recommend this, but don't look to me as to suggestions for where you should listen to this or what Gastr Del Sol is for that matter. I'm just happy I mentioned neither Bastro nor Louisville in this review. (Drag City, PO Box 476867, Chicago, IL 60647)

JAWBOX "For Your Own Special Sweetheart"

This is that sincere DC post-punk with 'pop hooks stuff that so many bands play. However while most of these bands bore me, Jawbox doesn't because unlike most of the bands in this genre Jawbox don't write a song that's more pop and than turn around and make a punk song. Rather they put these things together into each and every one of their songs. For while this album is harder, definitely more intense, than older stuff, at the same time it's also more hooky and melodic than ever before. This is also a beautiful sounding record, a nice thick rough sound that let's you feel every strum, beat, and pluck. I think this is Jawbox's best record yet and one of the few major label releases you should bother with purchasing. Hopefully, they won't get screwed operating on this level and with the music they play I think they'll probably be able to do okay. And in somewhat more heartbreaking news I hear their going on tour with the Stone Temple Pilots this summer which really hurts. But I guess I hope it'll sell some records. (Atlantic Recording Corporation, 75 Rockefeller Plaza, New York, NY 10019)

MAGIC HOUR "No Excess Is Absurd"

I had driven over 300 odd miles in about 18 hours, 6 to 8 hours sleep included. Hardly any great shakes by punk rock standards, but decent for yer average whoever. My car was running very hot and to alleviate said heat I had to turn the car's heat up to the max, start the fans blowing and open all my windows. All this on a ultra humid 90 to 100 degree day (Fahrenheit of course). As I was cruising in said state up to Danbury, Ct, tired from several days of meager sleep I popped my dub of this into the tape deck and put the volume up to the max causing my speakers to shred and crack. My ears were greeted with the sound of simply beautiful guitar noise psyche fuckedness that made the Journey all the more tiring and exciting. The two guitarists of Crystallized Movements and the rhythm section of Galaxie 500 make up this group if ya didn't already know and Wayne Rodgers sometimes cheesy guitar soloing has been much improved. Damn pleasant to these ears actually. Aye this also comes packaged in a beautiful lil' cardboard box and is limited to 1000 copies. (Twisted Village, PO Box 35604, Brighton, MA 02135 distributed by Forced Exposure, PO Box 9102, Waltham, MA 02254)

THE MOUNTAIN GOATS "Beautiful Rat Sunset"

This is one of my most recent purchases reviewed in this issue and, as is prone to happen, it is currently one of my faves. This 10"/CD, which could probably pass for normal at a small coffeehouse's folk night, contains eight sparing beautiful tunes about the Holy Roman Empire's proxy governments, girlfriends and events inbetween. Format wise, this is one of the Mountain Goat's slicker releases, but all of the songs are voice and guitar songs recorded in the Goat's usual boom box fidelity and other similarly lo-fi means. And to further confuse me, as to what exactly the four female Goats actually do for the most part, only the first of the eight songs have background female vocals. Mysterious, literate, and lo-fi these Shrimper artists be, but when it comes down to it no one writes more engrossing and heart achingly perfect tunes than John Darnielle. (\$5 to Shrimper, PO Box 1837, Upland, CA 91785-1837)

REFRIGERATOR "Long 33 1/3 Play"

Wow this is great. Just the fact that this is Shrimper owner Dennis Callaci's band pretty much assured that this wouldn't at least decent, but I really got more than I expected. I've been really jaded the last year or two when it comes to rock music having been under the impression that it just can't be inspiring or particularly relevant. Refrigerator, along with the tunage of Guided By Voices has changed all that for me. However, while I don't know if GBV is the real thing or if the lo-fi recordings are the only thing that keep them from being just another lousy rock band, Refrigerator could probably rock a 24 track studio without losing their edge. The confidence in Dennis C.'s guitar jangle, Allen Callici's vocals, and Joel Connell's full on drumming make this band unique in the shy boy world of bedroom rock. With a minimal amount of instrumentation Refrigerator alternately write and play some of the most sincere, rockin', and emotional songs around. This record also is limited to 700 copies and has hand designed sleeves. (\$7 to Eighteen Wheeler Records, PO Box 4256, Dunellen, NJ 08812)

WAYNE ROGERS "The Seven Arms of the Sun"

It's really a pity that Crystallized Movements/Magic Hour guitarist/songwriter/vocalist Wayne Rogers, a guy capable of writing beautifully sad low key psyche tunes, feels the need to occasionally produce big cheesy hunks of shit and try to pass them off as good music. Thankfully most of this album avoids this fate, but when I heard Sunday Is Soon on the B-side of this record I had to mention his ability to write an unbearably horrible song. The song honestly made me sick. However, besides this and the end of the tune Forget Your Life which sounds like a bad Ministry outtake, this record is nice relaxing bedroom psyche (that is if you had a reel-to-reel 8 track in your bedroom). After reading this review, I realize I just made this album sound really horrible, but actually the other 9 tunes on this record are quite worthwhile in the vein of Wayne Rogers' bands but less noisy with vocals even more slurred and guitars even more trippy than usual. Mellow music to lay down to. I'm also guessing this is probably good drug music or something, but then again I'm not really qualified to judge that on any level whatsoever. This is also limited to 500 copies I think. (Twisted Village, PO Box 35604, Brighton, MA 02135 distributed by Forced Exposure, PO Box 9102, Waltham, MA 02254)

RODAN "Rusty"

Another crucial recording in the history of Louisville, Kentucky punk rock. This is the kind of album that changes you forever. Six songs and forty odd minutes of the some of the most incredible tunage ever to pass through my ears. Rodan first stake their claim as masters of both gentle pretty instrumentals and raging punk with Bible Silver Corner and a rerecording of Shiner, then blow the roof off the place with the lurching epic twelve minute exercise in excess The Everyday World of Bodies, and just to make sure they've taken care of any competitors they clean house by mixing the three tendencies on each of the final three mini-masterpieces. All this plus neat tricks like monster stop-starts and harmonized screamed/spoken vocals are just some of the surprises this record holds in store. Rodan will leave you feeling tired and aching, like you spent a few hours trying to get the best of a concrete wall by running into it, but you will come back for more. Essential recording. (1/4 Stick, PO Box 25342, Chicago, IL 60625)

SENTRIDOH "Winning Losers: A Collection of Home Recordings"

Lou Barlow's been mighty busy releasing this stuff in the last half year or so huh? This is a ten song 10"/CD, four of which come from previous Shrimper tape releases, which contains only real songs for a change. Finally, an album length release of fully developed tunes (which probably had something to do with the fact that this is the first Sentridoh released on anything more expensive to produce than a 7"). Besides this fact, there's nothing that unique about this collection. The songs are kinda folksy, very warm sounding sad songs about love and life. I think the first time you hear Lou Barlow is the best (whole new worlds were opened for me when I heard The Freed Man) but that doesn't make all this stuff any less great or worthwhile. I think too many people take this guy's talents for granted. His crap is better than 99% of the stuff out there these days. May Lou write and record forever. (Smells Like Records, PO Box 6179, Hoboken, NJ 07030)

SLANT 6 "Soda Pop * Rip Off"

While I think the combination of Christina Billotte's punky tendencies and Mary Timony's pop instincts melded to form a far better musical force in their old band Autoclave, this thirteen song album by Christina's branch of the family tree, the new wavy Slant 6, is pretty damn good. This record gets loose in places (the drummer seems especially unexperienced), but the awkwardness is kind of a plus for this band as they turn out one quirky song after another. A number of the tunes on the CD have been released elsewhere, Time Expired on Mira's Go In the Dark 7" comp, Nights X 9 on the Stars Kill Rock comp, and the last three tracks are on their 7", but priced at \$8 this is well worth picking up. (\$8 to Dischord Records, 3819 Beecher St. NW, Washington, DC 20007)

SMOG "Julius Caesar"

Fourteen wonderfully sad 4 track dirges somewhat reminiscent of Senstridoh if Lou Barlow traded in his Pop Watch connections/alignment for the far stranger stomping grounds of a Forced Exposure landscape. To continue the comparison, where Lou is regretful and longing, Bill Callahan (Smog's sole "member") is fucked up, suicidally depressed and somewhat scary in a "my next door neighbor was in jail for killing three people" kind of way. Perhaps that's overstating things a bit, but even his slightly amusing bits like I Am Star Wars! and Connections are more sarcastic and bitter than funny. "Julius Caesar" is also quite pretty, as sad music tends to be, and cello in all the right places only adds to this. (Drag City, PO Box 476867, Chicago, IL 60647)

TONO-BUNGAY "Rough Music"

More odd music on the Twisted Village label in this relatively new band of Bob Bannister's (whose other work I'm completely unfamiliar with, but who other people know well so let it be said I mentioned it). This is pure improv with a drugged psyche feel that uses instruments such as the shivaree, hooset, skimmerton and tons of stuff I've never heard of as well as some more traditional instruments. Despite my unfamiliarity with everything on this record, I have to say that I really dig it and rather than being rough it's really quite soothing if you let yourself go and don't try to think too hard about this record. Tono-Bungay is still something better experienced live, where there was more of a groove going on and the experience was more visceral (for example Robert Dennis's manic free drumming was something to watch), but this is still a great record to shake up those rarely fired synapses in the corners of your brain. (Twisted Village, PO Box 35604, Brighton, MA 02135 distributed by Forced Exposure, PO Box 9102, Waltham, MA 02254)

UNREST "Perfect Teeth"

Unrest's swan song. At first I was kind of cold to this, due to the major label thing, which I'm kind of skittish about, and the fact that the last album was just so great. Well, upon further inspection I think this album is actually better than Imperial f.f.r.r. Every song is pretty much perfect. Winner after winner with no soft spots and little or no filler, depending on what you think of stuff like Food & Drink Synthesizer. They did everything and they did it all well from the lightning fast pop of Make Out Club and Cath Carroll to the sad drumless tunes like Angel I'll Walk You Home and Stylized Ampersand to their somewhat experimental repetitive drones a la Breather X.X.O.O. and the aforementioned not so serious Food & Drink Synthesizer (a Star Trek reference). Even Phil steps out for a tune, playing everything and singing on the warm poppy West Coast Love Affair. I don't really have a favorite band but whenever I think of Unrest I think they could be that band. The fact that they're gone leaves me heartbroken. (4AD/Warner Bros. but \$10 to Teenbeat, PO Box 3265, Arlington, VA 22203)

VELOCITY GIRL "Simpatico"

A few of my friends that had heard this record before it came out told me it sounded like the Cranberries. In zines galore, I read that Velocity Girl were selling out and shooting for the big time. Almost everyone I know has been dissing them big time as of late. Sadly, I even joined the cult of hatred for a while. In the famous words of Flava Flav, "Don't believe the hype!" This is a damn swell catchy pop album that'll get you on your feet and make you bop where you stand. Yes, Archie does sing along with Sarah on a couple songs and I think it's a minus. Yes, there are some songs on Simpatico that are kind of lame, but even though I tried really hard not to like this album, I couldn't and you may very well find the same thing. Definitely not perfect, but also not a piece of crap. (Sub Pop, PO Box 20645, Seattle, WA 98102)

UNREST/KARYO TENGOKU: Mod Fuck Explosion Original Motion Picture Soundtrack

I guess this is one primarily for the collector scum out there. I believe 2000 of these 12"s were pressed (on white vinyl no less) for some teeny tiny independent film Mod Fuck Explosion. Somehow Unrest got involved and they contribute 6 mellow kinda lo-fi mostly instrumental tracks with an occasional vocal, brass instrument, and even organ jumping on in. Most of the songs are of the Unrest drone thang school with lots of reverb. There are also a couple of more poppy tunes and the occasional sound of guitars going through burned out amps. "Oh yeah wise man, black man, yellow man and the Klu Klux Klan in America. I want to be a cowboy. I want to smoke American heroin in America," and "Cowboys are good and they taste so tasty," are two of the more enlightening lyrical inventions of Karyo Tengoku on the B-side of this record. Hmm...a little bit of Pussy Galore, a little bit of some hardcore lounge music, a little bit of American trash culture and a lot of that American heroin they talk about probably is the best way to explain this Japanese three piece. A great record for conversation purposes and a couple unavailable Unrest tunes. (Ballpeen Records, PO Box 170016, San Francisco, CA 94117)

TEN CENT FIX: A Jiffy Boy Records Compilation

This CD, the debut release by Jiffy Boy Records who put on the Indie 500 last summer, is a great comp that would surely make any respectable indie rocker happy. There's a bit too much SpinArt representation with the likes of Poole, All About Chad, the Barnabys and Lillys making appearances, but none of these band's contributions are as annoying as that label's snotty college pop bands usually get. The real action on this CD lies in some of the partially disguised acts (Viva Satellite is Rob and Andrew of Eggs and Paint contains Lorelei's Jina Yi) and some of the lesser known bands like Slow Children Playing, China Pig and Ultra Cindy (whose song has an over long intro however). Sound wise, the record's all over the place, from the Melba's rockin' Versus as surfers number to the Grifters' usual lo-fi stoner groove. The only real constant is that most of the acts are either jangly or noisy (sometimes both). My pick for best song would have to be Grit's Innocent and ultra emotional Where the Red Fern Grows which recounts a familiar story of a love never reciprocated in a pretty unique sped up Codeine/love rock musical style. In fact this track has kinda become a fave tune of mine in recent months. Nice all around. (#10 to Jiffy Boy Records, PO Box 255, New Brunswick, NJ 08903)

WHY SO YOU THINK THEY CALL IT POP?: The Pop Narcotic Compilation

Before I kill this record, I have to say the packaging is pretty nice. Double ten Inch...colored vinyl...full color sleeve...blah blah blah. The band selection is good, with Small Factory, Polvo, the Grifters, Ruby Falls, Sleepyhead, Hellum and many others contributing tunes. Not really my fave bands, but a decent representation of the east coast pop scene. However, besides a fine, yet oddly mastered or recorded, Monsterland song (from a British single) that outshines much of what they've put out and a great ultra-poppy Versus tune, most of the songs on here seem to be throwaway tracks, B-sides, and leftovers. I guess you'd have to blame the bands for giving in bad tracks, which sucks since their was obviously a lot of work put into the production and organization of this record. The bands sent in the tunes but forgot to include some heart in the recordings. (Pop Narcotic, 1085 Commonwealth Ave. #339, Boston, MA 02215)

Seven Inches

ARCHERS OF LOAF "The Results After Loafs Revenge"

I've been having a Superchunk obsession as of late despite the fact that my musical interests have been getting more eccentric and the only Chunk material I have is a dub of No Pocky For Kitty and a compilation track here and there. Archers of Loaf fill that college punk-pop rock prescription very nicely however. Yes they sound very Pavementy and Superchunkalicious. Very catchy. What Did You Expect? also has some Kurt Cobain like vocal action going on. My sincere desire not to like this has been crushed by Archers of Loaf sheer rock and roll action (even more entertaining live and in the flesh). A million indie rock fans can't be so wrong I guess. This should be considered a good review. (Merge, PO Box 1235, Chapel Hill, NC 27514)

BABY TOOTH "The Explosive Crescent Man/Jet Lag"

The second single by the eccentric NYC hipster pop band interviewed in this very ish of Jaboni Youth. Baby Tooth's music is very much in the vein of the music of Versus and other NY pop bands. However, Baby Tooth don't allow their songs to go along as simple pop songs. Instead they fuck with the pop formula inserting odd disorienting changes, eerie double vocal parts, and weird guitar effects along with the steady bass lines, droning pretty vocals, and incredibly confident drumming which all steady the music. On this single the true treat is the B-side, The Explosive Crescent Man, which combines all the traits which make Baby Tooth great and adds a nifty flute, some lite pop moments, and a noisy speaker bouncing guitar part at the end of the song. (Remora, 272 E. 3rd St., Apt #1, NYC, NY 10009)

BELTBUCKLE

Lou Barlow and associates Bob Fay and Eric Matthews kind of take on 70's rock on this four song single. Pretty cool sounding stuff alternating between mellow hippie moments and arena rock parts from the late 60's/early 70's (Girl Who Reads has a vocal/guitar part reminiscent of Hendrix) to parts that sound like unused Sebadoh ideas (the verse of Mary Hair). This is enjoyable for Lou Barlow/Sebadoh fans but nothing particularly brilliant or incredible. Not every release can be a work of genius though now can it. Hopefully Lou B.'s magic sales touch can help fund a few releases for this relatively small label. (Sonic Bubblegum, 157 Murdock St. #3, Brighton, MA 02135)

FRANKLIN BRUNO "The Irony Engine"

Four more stripped down pop songs for voice, guitar, and organ recorded on 4 tracks by the master Franklin Bruno. As usual with his solo stuff, this is sad longing music whose charms are hard to explain because it's most unique feature is that it's so plain (except for the odd somewhat distracting electronic samples on Medium of Exchange). The best thing I can say about this is that I've put the song Milkcrate from this 7" on every mix tape I've made for someone in the last half year (I can't believe this issue took so long). Everyone should own everything Franklin Bruno touches. (\$3 to Walt Records, 89 Fairview Avenue, Port Washington, NY 11050)

THE BUNNY BRAINS "New Mucus Seminar Ltd. 7" Hard Disk"

Walt just one second. In the last few years I've picked up stuff by the Bunny Brains in local stores. They've always seemed to be, to me and everyone I knew, that weird ass local band no one got or really cared about. All along they'd be releasing weird shit like 8-track tapes, cassettes and videos of every live show, and occasional limited edition records with handmade sleeves. It was always charming to see them occasionally get reviewed in the pages of MRR or something. Next thing you know they have a record coming out on BlackJack and then out of the blue my friend Tink tells me they're playing the Matador showcase at CB's for the New Music Seminar. Several of my friends attend said event and come home with extra copies of the 7" Matador honcho Gerard Cosloy and the Bunny Brains were handing out by the boxload at the show. Most amazingly it has a Matador number (Ole 100-7). Aaarghhhh! I'm really not able to deal with this confusion. Since when were they so hip. Where did all that time go. I feel old at age 19. So I gave this record a spin trying to forget all preconceived notions. In my current state of musical flux it ain't bad. Lo-fi completely fucked up rock maneuvers with some Sonic Youth influence here and there (the songs on here are called Onic Outh and T Ohnny...add S, Y, S and J to those titles in order to "get it"). At the very least I'll be relistening to all the Bunny Brains stuff I've had in deep storage and at the most they might have a new fan. Check 'em out. (Bunny Brains, PO Box 1913, New Milford, CT 06776)

COBALT "And/Sea Nine/Maryland Car Song"

I thought this would be the same band that made such a pleasant appearance on the Teenbeat 100 7". However, while both bands involve someone named Yasmin (I think it's the same person), the similarities pretty much end there. This Cobalt present a rowdy song with punky Kim Gordon like yelping, a decent countrified lounge pop tune, and a whatever instrumental with guitar and sax skronk floating around in the background instead of the laid back drone pop of the Teenbeat comp. The band's line-up has also changed, now including Elliot Sharp on sax, Tara Key (guitar) and Tim Harris (bass) of Antietam and a drummer who used to be in Mercury Rev. Disappointing considering I really dug what I heard in the past from Cobalt. (Queenie, Peter Stuyvesant Station, Box 2621, NY, NY 10009)

THE CUPID CAR CLUB "Werewolves!"

Featuring three ex-members of the Nation of Ulysses I was eager to hear this as they are one of my faves. Here the NOU's out of control Jazz punk vibe is replaced by an out of control garage punk vibe. However, it sounds like the band's lost some of it's steam as the music doesn't have that same momentum as the NOU. Whereas with the Nation it seemed that if all the members stopped playing their instruments would go on with out them at times the C.C.C. sounds like their just plunking along. Could be the constraints of the recorded realm. Kim Thompson's background off key scream singing along also seemed kind of extraneous and added on to me although at this point I've kind of accepted it and gotten to like it. Highlights include Edge of the Envelope almost getting intense and out of control enough especially when the truck backing up beeping sound kicks in, the neat (?) suicide theme sleeve, and as always Ian Svenonius's singing out of time with the music so it sounds like he's constantly trying to catch up. Catchy song titles like "Vapor Rub Out", "Grape Juice Plus", and "Child Custody Commandos" are also appreciated. Too bad they broke up already cause I'm thinkin' they'd be great live. (Kill Rock Stars, 120 State Ave. NE #418, Olympia, Wa. 98501)

JOHN DAVIS "R.I.P. D.I.Y."

I guess this John Davis character is somewhat of a Shrimper discovery. I know nothing about him besides the fact that he's from Massachusetts and he plays some beautifully quiet one man bedroom music recorded primarily on a Panasonic box radio. This would be fine bedtime music if it was on an LP, but as it is this is some of the dreamiest relaxation inducing music around. There are also two 8-track recorded songs which add drums. They sound somewhat folkier and a little more awake (possibly because of the lack of the soothing sound of tape hiss on the box recorded tunes and fuller instrumentation). Shrimper is really doing a great job filling every little lo-fi d.i.y. niche out there from noise to blues and everything inbetween. (\$3 to Shrimper, PO Box 1837, Upland, CA 91785-1837)

THE EXTRA GLENNS "Infidelity + 2"

When I picked up this record, I couldn't imagine being disappointed. This "supergroup" is made up of two of my favorite musicians of the moment, Franklin Bruno of Nothing Painted Blue and John Darnielle of the Mountain Goats, and this record only intensified my warm feelings towards both of these great Shrimper/Inland Empire artists. From what the sleeve says one wrote and the other arranged the songs with both singing and playing guitar. I believe it's Mr. Goat writing and Bruno arranging from the sound of things and John Darnielle also takes the bulk of the vocals (with Franklin doing lots of fine back up vox). A little folk. A little pop. More intricate than their solo stuff by virtue of having an extra voice and guitar. Three kinda lo-fi, longing, warm, personal songs that I've fallen in love with. Recommended along with anything these two are involved with. (\$3 to Harriet Records, Box 649, Cambridge, MA 02238)

GRIFTERS "Bronze Cast/Confidential"

Memphis, Tennessee's Grifters kind of lurk around taking their time through these two weird songs that seem much longer than the 7" label says they are. The A side is kind of rocky while the B side drifts into a sensual 70's psychedelic groove. Both tracks also have a murky feel that sounds as if extraneous noise was intentionally picked up in this recording/ I love how this record simultaneously rocks you and lulls you into it's slacker groove. PS-I just flipped TV channels to that Joan Rivers Home Shopping show and some lady named Michelle from the Grifters home of Memphis was on the phone ordering hand cream. Creepy... (Shangri-La Records, 1916 Madison Ave., Memphis, TN 38104)

HELLBENDER "Clocked Out/Couch"

The guitar on the A-side of this single starts out sounding kind of like a ska part so this 7" (on fancy clear blue vinyl) started on a bad note with me but it quickly improved into a very likable pop-punk song. This band's from North Carolina and these songs were impeccably recorded by Geoff Turner at Arlington, Virginia's WGNS Studio, but Hellbender would probably fair better in the pages of MRR or on Lookout! than on the east coast or in oh so serious DC...Dischord country. When it comes down to it I actually prefer the east coast scene to the east bay, but I have to say I really enjoyed this single. Definitely pick this up, especially if you're into that SoCal pop-punk sound (just don't try to understand the lyrics which deal with car accidents and bleeding on a couch?---hmm maybe they're more serious than I thought). (Behemoth Sound, PO Box 874, Lindhurst, NY 11757-0874)

THE MELBA "Medicine/Eyescraper/Nineteenth Year"

This single which came out in 1992 is on the old side in indie rock years, but the Melba are just starting to get some attention so why not mention 'em. This record sounds a lot like Versus but more loose, fun, and punk, less smoothed out (it's that loose fun vibe that explains my Versus as surfers comment in the Ten Cent Fix review). Actually James Baluyut is the brother of Ed and Richard of Versus which I'm sure you'll hear constantly when this band starts getting places. All in all this single is kind of blah but, based upon the strength of their track on the Ten Cent Fix comp and an incredible live show of theirs at Brownies in May, the Melba are definitely going places. (Skillset Records, PO Box 8291, Ann Arbor, MI 48107)

MY LIFE IN RAIN "This Is Your Ballistic Helmet"

Yeah, it's another pop-punk record but with a bit of a difference. I always find most pop-punk to be really happy go lucky and child like much like the whole indie pop scene but a bit snottier. Rather than come off like spoiled brats MLIR give off a we've been around the block a few times dirty rock vibe especially in the raspy throaty vocals and solid bass lines. Oh yeah this 7" was also recorded with Geoff Turner at WGNS (popular place to record for bands that sent me 7"s this ish). This record won't change the world, but that's not the intention. This isn't exactly my cup of tea, but pop-punk fans look out because I'm sure you'll be hearing more from this band in the future. It's definitely enjoyed a couple of spins on my turntable. (\$3 to 50% Records, 12516 Stable House Court, Rockville, MD 20854)

PAVEMENT "Cut Your Hair +2"

I couldn't resist buying this 7" even though I knew the album was coming out a mere two weeks later. The name of Pavement is simply to alluring lying there enticingly on a record store shelf. Well, y'all know that Cut Your Hair is a fine fine pop tune in Pavement's slacker "oh god the tape is rolling we better throw a song together" style. I especially love the doo-doo-doo-doo's and how "a career" sounds like "North Korea". What ya' should be asking is "What do the otherwise unreleased songs on the flip side sound like." Hmm...Camera tries to come off as sad but I find it cheesy with overdramatic drumming and silly parts that scream "dum-da" here we are. However, it is Pavement so it isn't so horrible and there is enough weird guitar noodling to keep it interesting. Stare has a meandering lounge feel but in an Edith Piaf coffeehouse sense not a Cocktails/Combustible Edison modern day hipster kitch way. Again this tune sounds like its falling to pieces in a way. Maybe Pavement's trying to show that they're still experimental with the B-side but this release annoys me. I'd rather get a whole 7" of new stuff because the A-side is just redundant being that it appears on the album and all (this is indie rock not top 40). There's hundreds of young bands that would love to use that 7" side. Nice Haldi (of movie fame not of Flies fame) as loose woman cover. (Matador Records, 676 Broadway, NYC, NY 10012)

REGRESS "A Losing Life/When You're Old/It Got Away"

This is a really fun lite three song indie pop record by a two man studio band by the name of Regress. The best tune is A Losing Life, an incredibly jumpy number with an off time ska like guitar part, weird quick drum fills, and great geek rock vocals. The other two songs also contain similar off time stuff and incredibly upbeat lyrics and melodies. If this band and Blast Off Country Style played a show together the audience would have no choice but to hold hands and start a huge group hug. Risk to my complete objectivity as a trusted reviewer alert: Actually Junebug is doing a split single with Regress sometime in the near future on this very label which should cause reactions similar to this scenario throughout the United States of America. This record will lift your spirits on a rainy day...it's raised mine. (\$3.50 to Proteen Records, PO Box 60363, Harrisburg, PA 17106-0363)

ROCKET FROM THE CRYPT "UFO UFO UFO/Birdman"

Everything you've come to expect from RFTC with that thick sound brought to their patented "I shredded the cones of the P.A. speaker with razor blades" vocal sound, the hot near rockabilly party guitar, and the multitude of impercelvable instruments filling your speakers. I believe there's even some 50's Jerry Lee Lewis style piano poundin' on the A side. I have no problem saying that this rocks fully, but I also have no problem saying I don't really care. This isn't bad or anything, it's just not the kind of music I can get really excited about. Oh yeah, the diecut sleeve with a full color pic of Elvis on the 7" label is pretty nifty. (Merge, PO Box 1235, Chapel Hill, NC 27514)

RODAN "How the Winter Was Passed"

Everything this band does continues to be mindblowing in every way. Each strum, pick and beat seems to be considered, tension filled and explosive weather the song being played is a grinding swaggering punk rocker like Milk or Melancholy or a seven and a half minute moody instrumental like the B-side Exoskeleton. Discussing this band is useless. Until further notice purchase any recording with Rodan's name on it. If they play within a reachable distance see them. If you see a magazine with them on the cover read it. You're witnessing the kind of band that will go down in history. (\$3.50 to Three Little Girls, PO Box 6833, Louisville, KY 40206)

SCARCE "Days Like This"

A disappointing single by Scarce in my opinion. After seeing this band perform twice before hearing this record I can confidently say that these recordings just don't do this band justice. For while they're not the kind of band I'm really into, I have to admit that live they put on a pretty great down and dirty rock 'n' roll show. This 7" cleans them up considerably for mass consumption. When it comes down to it though my opinion doesn't really matter because this band has already made the Sassy cute band alert and signed to A&M. In no time at all they should be on MTV right next to your favorite Belly song (ahemm) if they can just find a replacement for recently departed drummer Jud Ehrbar (who has the coolest looking set around by the way). I just hope that when it comes time to deliver the goods for the major label they produce something a little rawer. I'd rather them be a Cheap Trick for the 90's than just another bird in the alternarock flock. (Delmore Recordings, PO Box 477458, Chicago, IL 60647)

SENTRIDOH "The Mysterious Sentridoh E.P."

Every other record label in the universe seems to be releasing some chunk of Lou B.'s 4-track basement tapes these days. Many of these are throw aways or Lou's take on one form of music or another (epic rock, fuzzed out noise, bedroom tunage, etc.). Of all of 'em, the one's that seem most worthwhile are the old style Sebadoh ramblings of Sentridoh (hell most of 'em seem to be from that early Sebadoh period anyway). There is a definite write the song, go through it once and record vibe going on here but the way Lou is able to take a song and layer in all those cool second vocal and instrument tracks makes it worth it. I love how this 7" starts off with the noise feedback of "Good in Others" moves to song shards and ends up with "No Matter What" and the E.P.'s more finished sounding tunes instead of putting in the weirder stuff as filler. Now while I'd recommend one of the Sentridoh Shrimper tapes for value this is one of the cooler 7"s Lou and friends have been throwing out there in recent months. (Little Brother Records, PO Box 3224, Eugene, OR 97403)

SHELLAC "The Rude Gesture: A Pictorial History" & "Uranus"

Steve Albini (ex-Big Black & Rapeman, current recording god), Robert Weston (ex-Volcano Suns, recently active recording god), and Todd Trainer (ex-Rifle Sport, current Brick Layer Cake and horror movie stand in/vampire look alike) are the mighty formidable members of new zine editor/critical faves, Shellac. Yes, where Steve Albini goes praise is sure to follow and, of course, it's very well deserved. Listening to these almost simultaneously released 7" records by the Touch & Go label's new money in the bank band, something tells me that the screeching and grinding this band makes is how instruments were meant to sound. The muddy wallop of the bass, the screaming guitar that sounds like a caged wolvereen, and the mechanically precise pummeling drums that hit you right in the gut make Shellac a tight stripped down punk rock beast. The songs yelped vocals are about things like old cars, pool players, and airplane barnstormers. Minutiae that in most hands would seem kind of silly are troubling when brought to you from the lips of Mr. Albini. It's hard to know whether to take them as ironic wit, sarcasm, true respect, or just angry rantings. All in all, this band knows seems to know what it's doing and where it's going better than any other currently existing group that I know of. Together the record inserts also include full recording specs (tape machines, tape used, and microphones) which, amazingly, reveal that everything was recorded live, no overdubs (even vocals from what I can muster). The records themselves are nice too...on solid vinyl, nice sparse label artwork, and hard to close die cut sleeves personalized with hand stamped titles, and a brush of real shellac on The Rude Gesture. However, don't pay ridiculous amounts for these records for as Bob Weston said at a recent show (I'm paraphrasing here), "The records are personalized, but they are not limited...just slow." Of the five songs on both of these records I'd have to say that the Uranus single definitely has the best two, but both are very worthwhile and recommended highly. (Touch & Go, PO Box 25520, Chicago, IL 60625)

SHROOMUNION "Fairytale & Dreams"

Dave of Casper zine sent me this cause "he had an extra one" or something like that and I'm damn pleased that he did. Side A consists of two really dynamic songs that go from crazy intense hardcore type parts into those eerie/moody emo style melodic parts that bands like Rodan do so well. OK there no Rodan and the B side is a lot more crazy hardcore type stuff (but in a sped up Dischord style--no mosh metal cheese). I still really dig this. I love how it sounds all out of control like the whole band is gonna faint or something by the time the songs finish. The 7" is all wrapped up in a neat photocopied (silkscreened?) cover and comes with a lot of cryptic and personal/political propaganda type stuff. Oh yeah, there are two singers, one of each gender, if you care about that kind of thing (yes some people do). This band obviously isn't to big but this is a great 7" and you'd surely be pleased if you write their label and pick up one of these records. (\$3 to Repercussion, 3871 Piedmont Ave., Box 312, Oakland, Ca. 94611)

STANLEY & DAVID

This is a really warm and personal sounding eight song record by the guy who runs Blue-Tongue and his best friend (as revealed in a great new issue of White Bread) recorded onto boomboxes and four tracks. The songs involve combinations of cardboard boxes, acoustic guitars, voice, and various other objects used as percussion, in addition to the sounds of cars driving by, old jazz records, tape recorders clicking on and off, and popcorn kernels being dropped onto metal (?) flitting in and out of the background. This all makes for a very sloppy sounding, kind of loopy, folksy pop record. Stanley and David is kind of fun, kind of sad, and really interesting to listen to perhaps because this is just the kind of music most people would make, and could make, if they just pressed record on the boombox and let the tunes flow out. The records also limited to 300 copies and comes with carefully made, beautifully done hand made sleeves. (\$3 to Blue-Tongue Cassettes, 1 Yorktowne Ct., Princeton Jct., NJ 08550)

THE THROWCATS "I Wish I/The Winner"

Before I start this review let me just tell you that the music review disclaimer that appears somewhere in this zine (either on the first page or at the beginning of the reviews section) was written after I listened to this very record. You might want to refer to it before continuing with this review. With that having been said, this 7" is a lot like most of the stuff SpinArt puts out. College rock. Vocally this record reminds me of what I've heard from Lotlon (actually the only thing I've heard is the single off their new album...I saw it on MTV's Alternative Nation or 120 minutes or something). This is accompanied by jangly guitar pop music. I can't pass judgment on this, but to say that a lot of people out there would like it and a lot would hate it. Sorry. (\$3 to 50% Records, 12516 Stable House Court, Rockville, MD 20854)

UNREST "Animal Park"

...And there's a naked guy on both sides of the cover. That'd normally be the last sentence of this review but it's better to just kind of get that kind of thing out of the way quick. Two new tunes and a remixed Light Command fill out this so-so 7". While Afternoon Train is a nice sweet Bridget sung tune with a nifty drum track (which sounds like it came from a Casio SK-1 keyboard by the way) right out of the Jungle Book, remixes have always seemed like a waste of valuable vinyl to me and the instrumental is real gimmicky and whatever sounding. This isn't bad (actually the remix and the first new tune are pretty cool) it's just that I would've loved to see something amazing for Unrest's last (?) release. I'm bitter cause this isn't the way to go. And what the hell is with the Casio drums? (\$3 to Teenbeat, PO Box 3265, Arlington, Va. 22203)

CLEANED OUT!: A 7" Record of Clean Material

This is a perfect record to spin on the turntable when ever you need a refreshing little pick me up. This is a tribute type thing to New Zealand's Clean with bands such as Sleephead, Uncle Wiggly, Kickstand, and Airlines covering their tunes (with the Giant Mums adding a song on a bonus mini-flexi disc). I'm not the best person to review this because I don't know the source material but I dug the 7" anyway. All the songs on this are of the ultra-twee pop variety and are cool but somewhat similar sounding (although I guess that's to be expected on a tribute record...it also hurts that I'm only familiar with the work of Sleephead). (\$3 to Dark Beloved Cloud, 5-16 47th Rd. #3L, Long Island City, NY 11101)

SMALL FACTORY/Tsunami "August Working Holiday"

Tsunami's song sounds a lot like Tsunami. That rockin' stuff with Jenny Toomey's voice making it sound like it's gonna soar into another galaxy. There's some weird drum/tempo stuff going on in this song that I can't pinpoint but I know I like it. What you've come to expect from Tsunami. However, Small Factory's tune overwhelmingly wins the prize. This is officially one of my fave songs ever (as of the last couple of weeks). I love how the song is really laid back, sad and lilting in the beginning yet it's still able to build up steam and turn into a distorted rockin' tune by the tail end. I love the slightly nasal strained sound to Alex's voice and the pretty singing of Phoebe in the background. I love that this is a great song to put on mixes for people you feel close to. I love that the lyrics are about an old girlfriend. This is great. (Simple Machines, PO Box 10290, Arlington, Va. 22210-1290)

PITCHBLENDE/SWIRLIES "November Working Holiday"

A upbeat (musically)/downbeat (lyrically) little ditty contributed here by the Swirlies about a homeless or poor alcoholic woman I believe (what holiday is this I ask). This is the first new Swirlies in a while and, most likely, for a while as they've gone through much "band turmoil" and just recently found a replacement for Seana. This is a super catchy Seana sung tune and I guess the last one we'll be hearing ever. Can't wait to see what they pull out of their hat with the new line-up. The Pitchblende song is odd and pretty great. A few chiming guitar notes with a great bass and drum groove and a vocal line chanted like a mantra in unison by the band is broken by brief dramatic full band explosions and strange pauses. (Simple Machines, PO Box 10290, Arlington, Va. 22210-1290)

SUPERCUNK/CATERPILLAR "December Working Holiday"

As I mentioned in the first review in this section, I've been having a Supercunk obsession as of late. However, the Chills cover they turn in here just doesn't cut it for me. It's lacking that certain umph. I can't pinpoint it but I'm thinkin' maybe the bass is too heavy, the overall band sound is muddy, the song seems to damn slow for a Supercunk tune, Mac's vocals aren't as prevalent as in most of their songs, and the song just isn't catchy (which when you come down to it is what makes their songs great). Just when I thought the Working Holiday series had let me down, I listened to the Caterpillar song which makes this 7" totally worth the price admission. Great melancholy lyrics and a thoughtful mood make this soft and gentle tune about winter's arrival make you feel all warm and gooey inside. Not once did this fine 7" series disappoint. Can those Simple Machines folks screw anything up? (Simple Machines, PO Box 10290, Arlington, Va. 22210-1290)

Cassettes

FRANKLIN BRUNO "Etudes For Voice & Snackmaster"

Eleven more perfect pop songs by Nothing Painted Blue's mastermind Franklin Bruno written primarily for voice and guitar and ranging in production quality from bootlegs to boom box fidelity to 4 track stuff. This has probably been my favorite new musical purchase of the last six months or so (and at the very least my most listened to purchase). I can't really describe this as I would tell someone to consult this cassette to learn the true definition of an articulate pop song. It's not just the music which makes this a winner either as the lyrics about loves primarily lost or in shambles are the type of thing a poet would write (or possibly an english professor). Instantly memorable literate pop. (\$3 to Shrimper, PO Box 1837, Upland, Ca. 91785)

FREAK BABY "Honour the Ugly Dormer"

Noisy psyche/pop/whatever freak outs by another semi-local fave freak baby. Another apt description might be a kind of Sonic Youth at their noisiest with lots of space jams thrown in (plus freak baby have the advantage of having vocalists who don't just make warbling attempts at singing). This tape uses fairly slick reel to reel 8 track production but the odd mix down (with instruments dramatically panned between each channel), weird effect sounds (the bass is especially difficult for us humans to attune to), and odd obscure song titles like Theme From "What's the Frequency, Kenneth" and Freakbaby vs. the Dead C. (thus upping the stakes on the Sebadoh vs. Helmet/Dead C. vs. Sebadoh war) make this a difficult but ultimately rewarding listen. Ultimately weird but good. This could probably fill a Twisted Village fix if your in a bind. SpinArt is soon (?) going to release this band's third single which really confuses me (see Saturnine 60 tape review). (\$5 to freak baby, 15 Library Place Apt. 3C, Danbury, Ct. 06810)

GRIT "Teach Me To Rock, Baby"

There are six songs on this two man unit's lo-fi cassette debut which mixes the sounds of slow rock with the occasional peppy K Records love rock moment (plus a cover of Everybody Wants Something from the inescapable Degraasi High tv show). In this particular bands case I think the 4-track recorder is somewhat of a hindrance as it doesn't really seem to convey the power I suspect this band has (I believe 4 tracks are best utilized when there limitations are acknowledged and used to make the recording more interesting). Whatever. Despite the fact that some of the songs draw a bit too much from bands like Codeine (especially on Noxema and Opposite Day), I dig this in wow this band could kick much butt one day sense. However, when these guys enter a studio watch out! News flash: Grit's slicker studio recorded track on the Jiffy Boy Ten Cent Flx comp. is a real winner...one of the best songs I've heard in a while. It seems they've grown out of their fairly derivative roots in a big way. (\$3 to Jiffy Boy Records, PO Box 255, New Brunswick, NJ 08903)

HER TEARS "Pretty Swank"

Wow! After two 7"s and numerous other cassettes, this six song cassette is the newest from one of my local faves Her Tears. This is great noisy rockin' Brit pop type stuff which, from what I'm told, sounds a lot like the Wedding Present (although I'd say vocally Her Tears wins a point or two because, unlike the Wedding Present, their singers don't sound like Muppets). However, this is not like most cassette only releases which, although a very underrated format, are often ultra lo-fi and often hit and miss. Her Tears put out cassettes which are very produced and slick looking. Hell, the song Malted from the B-side was produced by Ian Little, who did most of Duran Durans early hit singles. All this and some of the craziest guitar tones you'd ever wanna hear make this a great thing. (\$5 to Her Tears, PO Box 3782, Danbury, Ct. 06813-3782)

PUMPERNICKEL "The Fall Tape"

I can't really review this bands second tape as I help run the label that put this out, but I can describe it a little and tell you what's good about it. First a little background. Pumpernickel is a two man collaboration between Lee and Mark (although Mark's vocal range which reaches far into areas usually travelled by singers of the female variety makes you doubt this at times). Pumpernickel probably belong to the new generation of 4 track bedroom home tapers more inspired by Lou Barlow than anyone else (actually if Lou laid down some tracks with Crystallized Movements* it'd probably sound a lot like this). They're also a prolific band having written about 70 tunes and having released two hour long tapes in their first 6 months of existence. The great melodic flowing bass lines, the drone of the guitar, and the overall trancey mood spiked by a folkly moment here and there make this downright swell. These days, with the addition of full time drums they have become a much noisier beast (as documented on their recent 7" and a new upcoming tape) but this is a great picture of a consistently great and constantly evolving band. (\$3 to Teenage Velvet: Alec Bemis, 9 Rockhagen Rd., Thornwood, NY 10594 -or- Mark Ospovat, 111 Anderson Ave., Scarsdale, NY 10583)

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For the latest catalogue. Thanks Beesley Beesley.

SATURNINE 60

This type of music is why SpinArt often blows! You know all those mid-80's teen movies (Pretty in Pink, the Breakfast Club and anything else that John Hughes is involved in are prime examples) with the cheesy college rock soundtracks consisting of Duran Duran wannabes and other British new wave wankers. Well, much of what SpinArt puts out is forming the body of work for the John Hughes movies of the 90's...that is a caricature of what college rock is supposed to sound like. Too jangly, too cloying, too overwrought and about as honest as the angst of Eddie Vedder. This cassette fits right into the mold of a SpinArt band. The members of this band seem nice enough so I feel bad saying this but this is completely unmemorable crap. As a friend of mine recently told me after witnessing a recent Saturnine 60 show, this is the kind of music written by college students trying to look cool. (95 to 336 Sixth Ave., Brooklyn, NY 11215)

SENTRIDOH "Lou B's Acoustic Sentridoh"

Another great Shrimper product this is. 38 odd lo-fi minutes of 4 track creations in a schizophrenic mix of insane experiments and lonely song fragments (plus rehearsal room banter and sounds from a box radio at the end of the tape?) by Lou Barlow of Sebadoh. This tape is exactly why the much maligned tape format is so damn great. Sure these are primarily song chunks, not "hit singles", but there are still lots of fine catchy melodies, neat folk strummings, and short artsy bits all for under the price of a single. These are the musical equivalent of studies an artist might do in preparation for a master painting. (\$3 to Shrimper, PO Box 1837, Upland, Ca. 91785)

SIX CENTS AND NATALIE "Let's Pretend We're Married"

THIS IS THE SINGING by Sean of Crayon (band) and THRILL! (zine) fame which consists of fourteen simple songs recorded live to a "JVC tape deck". It's primarily keyboard and voice (a really cool voice up there in Daniel Johnston's range) but there's also some guitar by Wimp Factor 14's Gary Miklusek and extra female vocals by someone named Melissa. I recently picked up their Harriet 7" and I completely fell in love with the song Boyfriends. While I don't know if there's anything quite as good as that song on this tape, in a lot of ways this is better because you get so many songs (and all in all more good stuff than on the 7"). Lite yet bouncy bedroom pop that's great to listen to alone in your room, especially on headphones. This should make you smile. (\$4 to Six Cents and Natalie c/o Sean, 722 11th E., Seattle, Wa. 98102)

YOKE "Songs for Zoepy"

As with the Pumpernickel tape, I'm can't really review this one because I have something to do with it's production, but I'll try to tell you something here. Yoke's music melds together so many different influences it's hard to put a finger on what exactly they sound like, but I'll try to put it into words. They have a tight, driving Dischord post-punk quality about them, yet they also have sharp pop sensibilities and they know just where to insert all the right hooks. Yoke churn out the most incredible anthematic tunes more frequently than Superchunk, who seem to have a new yet instantly memorable classic with every song. The guitar and bass lines even at their most rockin' can easily win over even the most jaded listener (count me in amongst that group). This band writes the kind of songs that should make them famous one day...and deservedly so. (\$3 to Teenage Velvet: Alec Bemis, 9 Rockhagen Rd., Thornwood, NY 10594 -or- Mark Ospovat, 111 Anderson Ave., Scarsdale, NY 10583)

(SIP): A Cassette Compilation

This is a great introduction to the world of Blue-Tongue Cassettes, the fairly new tape label from Princeton Junction, New Jersey. East coast answer to Shrimper you say. No, really more of a cassette version of the world brought to you by zines like Forced Exposure and Yak'uz'a. Most of these tunes bring you random sounds, guitars so distorted notes are an afterthought, and recordings where the listener was barely a consideration (ex: weird mixing and box recorded tunes where vocals sit comfortably in the background). In most cases you aren't simply entertained, rather you work for the songs (hell, the track listening itself is pretty difficult to follow). When it comes down to it, I appreciated this a lot. This is also cheap enough that you don't even have to consider price. (\$1.50 to Blue-Tongue Cassettes, 1 Yorktown Ct., Princeton Jct., NJ 08550)

This is all the best & most listened to music by me in the last couple months. It's all recommended. Listen & Enjoy all of this stuff.

Full Length

- *B.O.C.S.-C'mon And...
- *Codiene-Barely Real
- *Magic Hour-No Excess is Absurd
- *Mountain Goats-Beautiful Rat Sunset
- *Rodan- Rusty
- *Unrest-Perfect Teeth
- *Ten Cent Fix Comp

Seven Inch

- *Baby Tooth-Jet Lag
- *Franklin Bruno-Irony Engine
- *Rodan-How the Winter Was Passed
- *Shellac-Uranus
- *August Working Holiday
- *November Working Holiday
- *December Working Holiday

Cassettes

- *Franklin Bruno-Etudes For Voice
- *Freakbaby-Honour Thy Ugly Dormer
- *Her Tears-Pretty Swank
- *Pumpernickel-Fall Tape
- *(SIP) compilation

Other Stuff

- *Slint-Spiderland
- *Rites of Spring-End on End CD
- *Palace Bros.-There Is No One What Will Take Care of You
- *Small Factory-I Do Not Love You
- *Versus-Let's Electrify
- *Pawnshop Reverb Shrimper Compilation
- *Palace Bros.-Ohio River Boat Song 7"
- *Making Losers Happy
- Xpressway singles comp

I'm exhausted...

It's 4:11 in the morning on Wednesday, August 17, 1994 and I'm not even tired because my body has settled into this odd wake up at 9:30 am go to sleep at 4:30 am pattern. It looks like I'm finally wrapping up this zine.

First there's the mail thing. I'm moving to the birthplace of Revelation hardcore New Haven, Ct to go to school in about six days. I'd like to come home or at least to the New York Metropolitan region at least once every two or three weeks so if you send mail to this address I will get it (hell, between me coming down to NY and friends and my parent coming up to New Haven I might even get to some of the mail quicker than I have gotten to it down here). Hopefully, I'll get mail from home like once a week and I can have a day to answer my mail en masse. However, I'll include my school address (the New Haven one) in case you really want to send me something up at school (which could be kind of cool actually). Just make sure not to send anything to close to my breaks from school (basically the second half of December, the first half of January, all of March and from May to September) so your mail doesn't sit collecting dust in a PO Box. I'll also be getting a school E-mail account so hopefully I'll be able to talk to you on-line (anyone that can help me with contacting people on-line are encouraged to write me). Ooooo! The Jaboni Youth goes hi-tech

Next issue I hope to include more personal stuff so my intros aren't so damn epic (I might even start doing diary entries once I get up to school). There should be more photos (tons I'm hoping) and more comics too. Interview wise, a talk with Jason Noble is pretty much definite and, although I've done nothing to show it, I'd love to do interviews with Dennis of Shrimper, Blast Off Country Style, and Franklin Bruno in the future. Next ish if possible. I'm also planning to include a step by step guide on how to make a tape and/or 7" the Teenage Velvet way. This isn't necessarily the best way but it works for us. If that isn't enough, I'm thinking of including a tape, flexi disc or 7" comp in either the next issue or the one after that, so I encourage bands and individuals to send demos (especially lo-fi and bedroom 4-track stuff). I should also have a story on the punk rock hockey team from Louisville, Ky next ish. The story is kind of neat and you'll die when you hear who coaches the team (ok you won't die but it gave me a big kick in the pants at least). I'm going to hound down some of my friends for contributions to. As always there will be tons of reviews so I encourage you to send me your zine, record, tape, etc.

Now I'd like to thank all the people that helped me with my zine and life the last couple of months. I'll have to thank Tink who's responsible for a great deal of the photos in this zine (along with myself). I've also had fun going to innumerable shows with his Tinkness. Matthew did the computer photo screens gracing these pages (that would include most of the larger photos) and Litho Dynamics on 9A did the photostats for real cheap very much helping the overall look of this zine.

Jon Boucher helped with the Unrest interview questions and he would have been present if he didn't work so damn much. He also gave me the Pageant band pages (he's the one in the upper right corner of the second Pageant page). Although they're breaking up, they've put out an amazing punk rock 7" and are supposed to have an EP 12" coming out in the future on their own Romance Records label. You can pick a 7", with a full color cover and all kinds of overall slickness, up for only \$2.50 by writing Jon at the address on the Pageant page (also ask him about his new band with 3/4's of Pageant in it). He also runs a small punk mailorder service with very cheap prices.

Thanks to Mark Robinson, Bridget Cross, Bill Barbot, Kim Coletta, and the assembled members of Baby Tooth for taking part in my little zine venture by doing interviews and being downright friendly while doing them. Thanks to everyone who did funny faces for me and thanks to all the rockers that hit dramatic poses while they play their music.

Thanks to all the bad metal bands that have sent me CD's. They provided great ammunition for games of CD baseball in the parking lot of 7-11.

Rob Jufer and Brian M. are to thank for the two comics in here. Thanks to all the other zinesters and label people who have been really nice to me and have bought stuff from me. Names that come to mind include the Jumbo Shrimp people, Peter Splashdown, Todd Clunker, the Proteen Boys, Pat 50% Records, and Marc (former) Satanic Toaster free business card connection. The biggest thanks goes to the Jiffy Boys Mark G. and especially Brandon White Bread who've both rocked my world on more than one occasion. Finally thanks to Mark, Dave, Steve and Tracey for consistently putting up with my shit for the past couple of months. That's it. See you later.

Jaboni Youth

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New Haven, CT
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